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Music score reading ability defined in this study as skill in the detection and identification of pitch and rhythmic errors, is a necessary requisite for teachers of instrumental music. In an effort to devise an instructional method for teaching score reading skill, self instructional programed drill materials were developed and the use of these materials in improving the score reading skill of student conductors was evaluated. Music material for the drill tapes was randomly gathered from public school performances. Analyses of these performances resulted in a glossary of typical student errors. Short excerpts were re-recorded in which only one pitch or rhythm error was allowed in an otherwise near perfect performance. Errors were programmed so that detection and identification were accomplished in four frames. Twenty tapes of 12 excerpts each were developed. Similar non-programed materials were constructed for purposes of comparison. The result of the experimental application of these drills indicated that the programed materials produce greater improvement in score reading skill than non-programed materials. (Author/AM)

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August, 1968

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Robert G. Sidnell

Michigan State University

East Lansing, Michigan

August 1968

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CONTENTS

Summary 1

Introduction 3

Background

Problem

Objectives

Review of Related Literature 4

Method 8

Preparation of Drill Materials

Format of Drill Materials

Testing the Materials 12

Results 13

Conclusions 15

Recommendations 16

References 18

Appendix A Additional Data 19

Appendix B Sample Page of Drills 20

ERIC Report 21

Table I Significance of Difference Between Mean Gains of Experimental and Control Groups 14

Table II Correlations Between Matching Variables and Score Reading Gain 15

SUMMARY

This study was concerned with the development and experimental testing of self instructional drill materials aimed at the improvement of score reading ability. For the purposes of this research score reading ability was defined as skill in the detection and identification of performance errors. This skill is deemed a necessary behavioral competence of teachers of instrumental music.

Teachers of instrumental music are faced with the necessity to detect and identify errors during the rehearsal class. Highly developed score reading skill can have positive effect on the judicious use of available teaching time. Efficient rehearsal procedures facilitate student learning through music performance experience.

There is presently no instructional method for the teaching of score reading skill. Experience in aural music theory classes is not strongly related to the aural discrimination skills needed by instrumental teachers. Rarely are future music teachers asked to detect and identify errors produced in a music texture involving various instruments.

The objectives of this research were; (1) to develop self instruction programmed drill material, and (2) to assess the use of these materials in improving score reading skill in student conductors. The hypothesis tested was that programmed drill materials would produce significant gains in score reading ability when compared to non-programmed materials.

Musical material for the drill tapes was randomly gathered from actual high school and junior high school student performances. Analysis of these performances resulted in the development of a large glossary of typical student errors.

Each error was re-recorded with quasi-professional players under stringent control. Only one error was allowed in each excerpt which marred an otherwise near perfect performance. Two hundred forty such errors were recorded and randomly cast in twenty training tapes. A linear program format was used leading to error detection and identification in four frames. Similar material of a non-programmed nature was developed for purposes of comparison.

A two group matched pairs design was used to test the effectiveness of the drill material. Subjects were paired by means of scores obtained on four variables thought to have relevance to score reading ability. The experimental group was programmed drill materials while the control group used the same material in a non-programmed format. A t-test on gain scores was computed to determine statistical significance in improvement of score reading ability.

The results of the experiment indicate the superiority of programmed drills over non-programmed drills. The .05 level of significance was achieved. Both experimental and control groups recorded significant improvement. This supports other findings relative to the value of drill in music aural skill achievement. The use of programmed drill material produces a greater learning level as well as more substantial gain.

It is appropriate to consider the development of further materials involving other variables in instrumental performance. Drills with larger and more heterogenous instrument combination are possible. Similarly the development of programmed tapes involving errors of style, interpretation and intonation might be appropriate.

INTRODUCTION

Background: Central to the preparation of future teachers of instrumental school music is the development of certain aural skills which facilitate the most efficient and judicious use of the rehearsal period during the school day. It is of paramount importance that future conductor-teachers of instrumental music performing groups be able to perceive, identify and correct student errors during the rehearsal period. The teacher must have the ability to determine instantaneously that the aural stimulus agrees with the visual, and if not, what adjustments are necessary. This ability is germane to successful band and orchestra rehearsal methodology and the realization of high standards of musical performance. Authentic performance is significant for its contribution to the objectives of music education.

Although considerable emphasis is given to the problem of aural acuity in basic music theory courses, the student is rarely exposed to instrumental combinations of various size and heterogeneity. Certain aural skills are developed through drill and regular classroom activities but there is little evidence of transfer to the problems which confront the conductor. It is apparent that many students are unable to synthesize existent skills and focus them in solving the rehearsal problems of the conductor-teacher. The development of visual and aural skills necessary to the conductor must be through a carefully directed series of experiences which find their foundation on existent musical skills realistically oriented to the rehearsal situation.

Problem: This research is addressed to the development of and synthesis of aural and visual skills needed for successful instrumental music teaching within the rehearsal period. The materials developed enable the student to perceive and define situations involving errors in musical performance.

Purpose and Objectives: The objectives of the study were as follows:

> 1) To develop material of a self-instructional nature for use in achieving growth in score reading skill. These materials will utilize both programmed and non-programmed formats.
>
> 2) To assess the instructional value of these materials under experimental conditions.
>
> 3) To determine, under experimental conditions, which type material results in greater gains in score reading ability.

Review of Related Research: In 1965, the writer[1] conducted a pilot project investigating the effects of extraclass drill with recorded musical material on the growth of visual-aural discrimination. A series of tape recorded (nonprogrammed) musical excerpts were used as drill material over a period of eight weeks in connection with the elementary conducting class. A "t" test on pre- and post-test gain scores indicated a significant difference at the one percent level for the experimental group. The results of the pilot project and the experience gained in the investigation constitute the primary basis for the present research.

The findings of a study by Hansen (1954)[2] have pertinence for the problem under study. Hansen studied score reading ability (aural-viual discrimination) using choral music as the medium. Furthermore, he attempted to identify and determine the relationship of selected factors to this ability. Results indicate the following factors have a significant relationship to higher test achievement of the measure developed in the research:

1. Test scores improved as the number of years of experience of piano study increased.
2. One or two years of theory training made a significant difference in achievement.
3. Class marks in ear-training courses correlated most closely with the achievement on the test.

The primary purpose of Hansen's research was to develop a measure of visual-aural discrimination. The present research is concerned with the development of this skill as well as its measurement. It has been shown that this skill is a necessity for teachers of school instrumental music. The training of teachers must include provision for the development of aural-visual discrimination. The writer knows of no reported research which deals specifically with the proposed study; however, certain investigations are germane to the present proposal and will be briefly cited.

Early experimentation in the use of tape recorded musical drill material was proposed by Cookson (1949)[3] at Northwestern University. The materials were not presented in a programmed format, but the results clearly indicated that material for drill might well be on a self-instructional basis. The report of this activity precipitated a number of studies and investigations, almost entirely in the period 1959-1964. Certain of these studies have relevance in terms of the present research from the standpoint of reinforcing Cookson's belief in the utilization of musical excerpts for individual, self-directed drill.

An experiment at the Ohio State University (Spohn, 1959)[4] investigated the use of tape recorded musical excerpts to develop aural perception. The material did not allow for immediate reinforcement but rather delayed feedback to the learner. Two conclusions from the study deserve mention, however:

1. Structured self-drill was found to be a more worthwhile extra-class activity than unstructured student study.
2. The feasibility of tape recorded materials for extraclass drill was established.

Research by Clough (1961)[5] at Oberlin College also indicated the possible values of tape recorded material for development of aural perception. Clough reported that student rates as better achievers as a result of being exposed to programmed materials in drill sessions. In 1961, Carlsen[6] conducted an investigation which utilized tape recorded programmed learning as an adjunct to training in aural perception and specifically, melodic dictation. Several of the outcomes reported by Carlsen are noteworthy. The experimental group in Carlsen's research situation was divided into two subgroups: one exposed to branched program training materials and the other to programs of linear format. No significant difference in terms of achievement are attributable to programming technique. Furthermore, Carlsen found that melodic dictation was more effectively taught by programmed instruction than by teacher-classroom approach in situations comparable to the experimental one. These results were significant at the five percent level. For purposes of the present research, the applicability of programmed learning in the development of aural skills was established.

Research in the development of programmed materials for the growth of visual-aural discriminative skills in music have taken two directions. In the first instance materials have been programmed in isolation; while in the second, musical context has been preserved. The former type of materials may best be characterized in relation to research conducted by Spohn and Poland (1964).[7] In this study the experimenters isolated certain musical elements -- intervals, rhythmic units and tone groups and by random presentation and paired associate training produced highly developed perceptual skills of these musical elements. It is noteworthy that the greatest gains were observed in perceiving tone groups when both visual and aural components were presented. Another relevant, though seemingly obvious, finding is that learning procedures closely allied with the learning task will produce superior training results.

Research in visual-aural discrimination skills has also been conducted using basic music elements but within musical context. Carlsen (1962), Daniels (1964), and Kanable (1964) have shown that skills involving sound and sight discrimination can be developed within a musical context. A recently published programed text in melodic dictation (Carlsen, 1965)[8] uses melodic examples performed by a variety of instruments in both a heuristic and mathetical approach to sequencing. It is pertinent to state that greater gains in the development of this skill may be observed as the material used in programing approach the reality of true musical context.

Method

Preparation of Drill Material: The musical selections which formed the basis for the drill materials developed in this project were randomly selected from standard repertoire lists. The use of actual school music literature was thought to be a necessary criterion. A recommended list published by the National Interscholastic Music Activities Council[9] proved to be an adequate source. Instrumental performing groups of Junior and Senior high schools proximate to Michigan State University were asked to sight read these selections. The reading performances were tape-recorded live in the several schools. Careful anslysis of these recordings disclosed a substantial number of errors in performance. These errors were classified by type. Mistakes in rhythm, pitch, style and intonation were evident. For the purposes of this research only errors in pitch and rhythm were selected. Two hundred forty (240) errors were identified and became a glossary of "typical students errors," from which the drill materials were developed. This process of error selection provided realism and randomness of errors -- a necessary control.

Excerpts of the selected music literature were re-recorded by advanced college performers, (not members of the experimental population). Each excerpt was recorded in such a way that a single error of pitch or rhythm marred an otherwise perfect performance. The error was taken from the glossary of student errors already referred to. The process of recording with quasi-professional players was carried out under closely controlled conditions. It was necessary to use instrumental conbinations of only three, four or five instruments. All standard orchestral and band instruments were included in various combinations. The most stringent performance standards were exercised. All two hundred forty errors were recorded in this manner and randomly cast into twenty drill tapes. Each tape contained twelve excerpts. The results of a pilot investigation[10] had shown the advisability of limiting tape reel size to seven inch (7") reels. At a speed of seven and one half (7½) inches per second, twelve hundred (1200') foot seven (7") inch reels provide thirty (30) minutes of listening time. Twelve musical examples in the programmed format can be included under these conditions allowing for sufficient student response time. The non-programmed materials, (used by one half of the experimental population) easily fitted five (5") inch tape reels.

The Format of the Drill Materials: The results of the pilot study together with several trial experimental runs indicated the need for certain limitations relative to the drill tapes and the accompanying printed material, with each tape. The limitations for the material were as follows:

> Limitation #1 - All instruments were written in concert key. The students thus viewed non-transposed score materials. The procedure eliminated transposing difficulties, a skill which varies greatly among music students and is largely dependent on the student's performing instrument.
>
> Limitation #2 - Only the G and F clefs were used. Substantial experience with any of the C clefs is peculiar to a small number of instrumental

players. The inclusion of a great deal of material involving C clefs could deter initial development of score reading skill. Experience in score reading with parts written in C clefs is, of course, appropriate but can come at a later period of development.

Limitation #3 - Score material would be in four line staff format. Open score was used so as to avoid giving undue advantage to skilled keyboard performers. Moreover, practice in reading multi-lined score is appropriate from a visual perceptive point of view. Such experience expands the compass of perception of the eye, a needed skill of conductor-teachers.

Limitation #4 - Errors were presented in a random fashion. The writer knows of no research which indicates the difficulty of various errors. There is no known continuum of "easy" to "difficult" errors. Random presentation of errors was throught to be the most appropriate method of presentation.

Limitation #5 - With the constraint of Limitation #4 as stated above, it was necessary to use a linear rather than a branched program formet.

Finally, these drills were constructed to continue aural training beyond that provided by normal theory courses. As such, they were viewed as the first in a series having a logical sequence. Certain of the limitations indicated would be eliminated as such a series of taped drill experiences was developed. The programmed drill material was developed according to a sequence of frames which was thought to follow the mental activity involved in error discovery. Four frames accompanied each musical excerpt. The sequence of presentation was as follows:

> Frame 1: A four bar phrase is played while the student watches the musical score. (Sample Page in Appexdix B) Through written response, he is to indicate in what measure an error occurred. Reinforcement to this response is aural and included on the training tape.
>
> Frame 2: A smaller segment of the excerpt is performed and the student is to indicate whether the error was one of pitch or rhythm. Reinforcement is again aural.
>
> Frame 3: In frame three, only a small portion of the score performed which immediately surrounds the error. With the information at hand, the student can specifically focus more carefully on the error. The response at this point is to indicate what instrument performed the error. Immediate rein-

forcement is again provided aurally by means of the training tape.

Frame #4: The aural stimulus in frame four presents only the single instrument performing the error in a very short fragment. The student is asked to write the error as performed while viewing the fragment as written. Reinforcement is aural.

The non-programmed material developed for purposes of comparison presented each excerpt twice. There was no reduction in the excerpt. Complete and immediate identification of the error is required after the two hearings.

Testing the Materials: The drill materials were tested under experimental conditions during the winter quarter 1967 at Michigan State University. Twenty-six junior level instrumental music education majors constituted the experimental population. All students were enrolled in the second term instrumental conducting course. These students had satisfactorily completed the first term of conducting in the immediately previous term, Fall 1966. A matched pairs two group design was used to test the materials. Subjects were paired on several basis thought to have relevance to the dependent variable, score reading skill. These criteria were:

1) The Drake Musical Memory Test (Form A),[11]
2) Visual Score Reading Test (A paper pencil test designed to measure the ability to visually discriminate changes in musical score),

3) The Score Reading Ability Test: (The criterion measure which was[12] specifically designed for this project. Reliability for this measure was computed to by .93 by split half with correction. The test was validated by members of the theory and conducting faculty of the University.

4) Aural Harmony Achievement: Total Grade points achievement in sophomore or second year aural theory study.

After subjects were paired, random assignment to control or experimental conditions was accomplished. Each group was exposed to two tapes per week during the ten-week term. The experimental group used programmed drills and the control group, non-programmed. All listening sessions were monitored and students were free to listen at various prescribed times during each week. At the completion of the term, the specially designed Score Reading Ability Test was readministered to the total experimental population. There was no attrition within the sample.

Results: During the experimental period both the experimental and control groups inproved significantly in score reading ability. In each case the specific terminal behavior sought (score reading ability as measured by the skill to detect and identify rhythm errors) became an activity of greater precision. These gains were assessed by a test employing the exact kind of items used for the drill material. It is reasonable to suppose that significant improvement would be noted in score reading ability. There are many studies which support this finding; i.e., subject centered music drill produces higher performance level.

More important was the determination of which kind of drill format (programmed or non-programmed) produced the greater gain. The experimental group using programmed drill materials achieved a higher mean gain than the control group. A t-test for small samples was used to determine whether or not the gain of the experimental group was statistically significant in relation to the control group. The result of this calculation is indicated in Table I.

TABLE I

SIGNIFICANCE OF DIFFERENCE BETWEEN MEAN GAINS OF EXPERIMENT AND CONTROL GROUPS.

GROUP	PRETEST Mean	SD	POST TEST	SD	Mean Gain	SD	df	t
Experimental	82.85	13.90	108.81	17.13	26.23	15.14		
Control	85.78	14.69	97.63	15.14	11.85	16.1	24	2.28*

* Statistically Significant at .05 level

The difference in mean gains of the experimental group (those using programmed drills) and the control group (those using non-programmed drills) reached significance at the .05 level. These data indicate that programmed drill materials tend to produce greater improvement than non-programmed materials as measured by criterion developed for this research.

Several variables, thought to be relevant to score reading ability, were used to match subjects prior to the experimental period. Scores obtained on the matching variables were correlated with gain scores on score reading ability. The results of these correlations are shown on Table II.

TABLE II

CORRELATIONS BETWEEN MATCHING VARIABLES AND SCORE READING GAIN

	Drake	V.S.R.	A.H.A.	S.R.G.
Drake Musical Memory	--	-.18	.07	.32
Visual Score Reading	-.18	--	-.003	-.27
Aural Harmony Achievement	.07	-.003	--	.29
Score Reading Gain	.32	-.27	.29	--

* Significant at .05 level
** Significant at .01 level

The data in Table II reveal no significant correlation between the matching variables and the dependent variable of score reading skill. Since mutual variation is not evident, it must be concluded that no relationship exists among the factors measured. It is possible that score reading ability is a highly synthesized aural/visual skill and is more than the amalgamation of factors thought to be relevant. There is also the distinct possibility that the measures employed are not valid. Most researchers in music are conscious of the crudeness of available tests and are constantly attempting to refine and increase precision.

Conclusions: The following conclusions are possible on the basis of the data obtained in this study:

1) Extra-class drill material specifically directed to the improvement of score reading skill is beneficial.
2) Drill-material of a self-instructional nature arranged in a programmed format is superior to non-programmed material in bringing about gains in score reading skill.

3) The existence of relationships between score reading skill improvement and factors thought to be relevant to such achievement were not evident in the data obtained in this study.

Recommendations: The utilization of drill material of the type developed in this project can be of significant value in teacher training programs. Score reading ability as evidenced by error detection skill is needed by competent teachers of instrumental music. Through exposure to drills of this type, the future teacher can come face to face with synthesizing aural/visual behaviors necessary for successful teaching. Extensive development of drill material combining the aural and visual stimuli of music needs to be carried out. A number of possibilities are evident:

1) Drills involving scores with instrumental parts in various C clefs,
2) Drill material which encompasses a wider range of instrumental timbres,
3) Drill material embracing an increasing number of staves in the conductor's score,
4) Drill material which prepare the students to identify unacceptable stylistic performance and/or errors in intonation.

In short, a very careful analysis and subsequent delineation of conductor/teacher behaviors needs to be made. On the basis of this behavioral analysis those skills of an aural, visual and aural/visual nature may lend themselves to programmed learning techniques. Appropriate also, would be a study of the exact mental processes in which aural and visual stimuli are mixed and call for discriminatory judgements. The mental process of error detection should be identified clearing the way for more logically based studies of how musicians deal with the discovery and identification of musical errors. The classification of the difficulty of musical errors could possibly lead to the development of drill materials which used a branched rather than linear program format. Construction of such programs may hold great promise for the individualization of instruction.

A final recommendation is warranted. Students at Michigan State University receive instruction in aural theory by way of self-instructional taped materials during the freshman and sophomore years. The subjects in the sample were products of this program of instruction. As such, they are accustomed to learning by taped, programmed, self instructional materials. It is quite probable that this background of instructional method may have effected the results of this study. The generalizability of the results of this research may be suspect. It would be appropriate, therefore, to replicate the testing of these materials at other teacher training institutions of varying character and program.

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10. op cit, Sidnell

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Appendix A - Additional Data

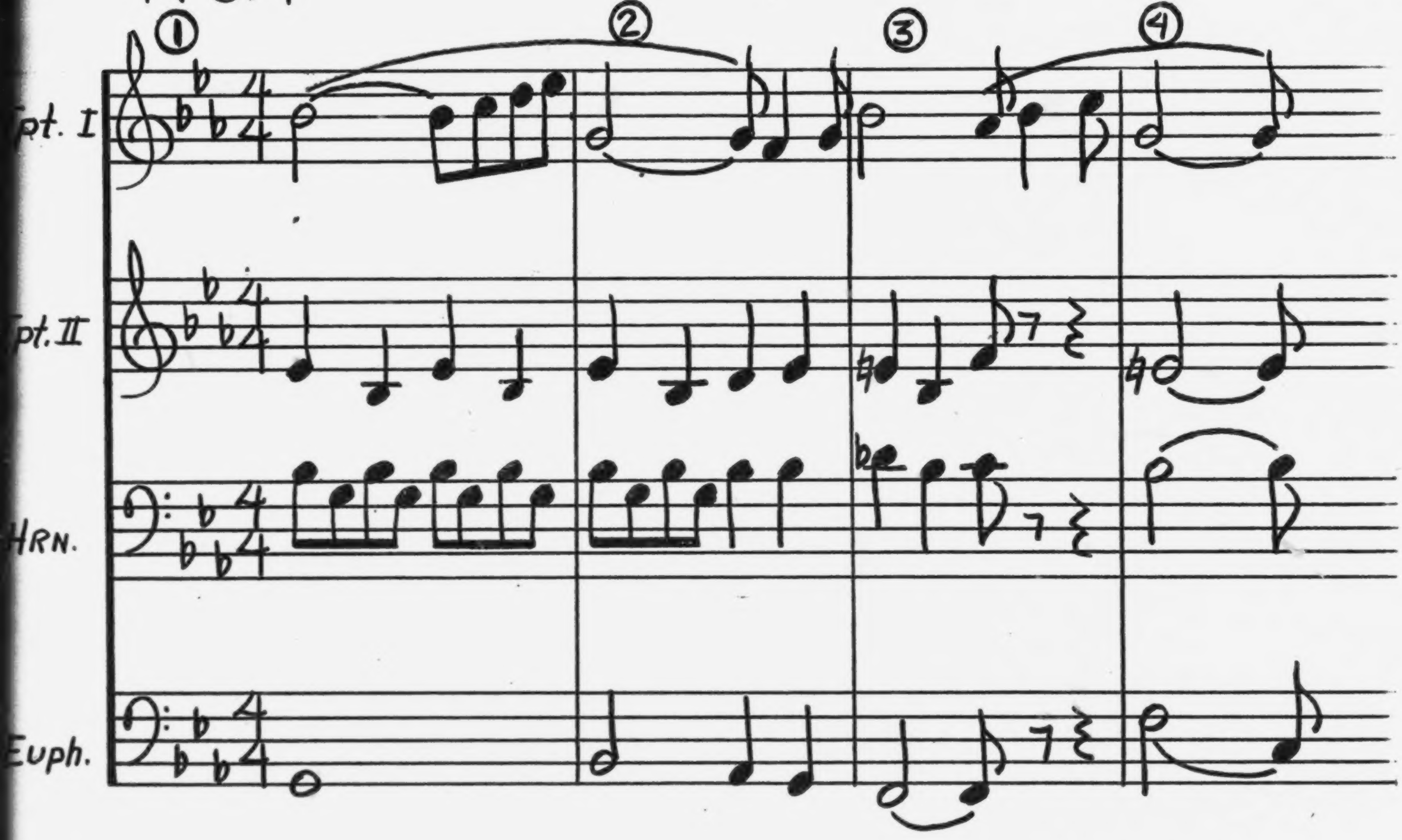
TABLE III

DESCRIPTIVE DATA ON MATCHING VARIABLES

Variable	Total Group		Experimental Group		Control Group	
	M	SD	M	SD	M	SD
Visual Score Reading	59	10.93	57	10.20	61	11.14
Drake Mus. Memory	88	10.05	90	8.24	87	11.66
Aural Harmony	5.8	2.51	5.8	3.30	5.6	1.90
Pre-test	84.2	14.26	82.58	13.90	85.78	14.69

APPENDIX B

NO. 1

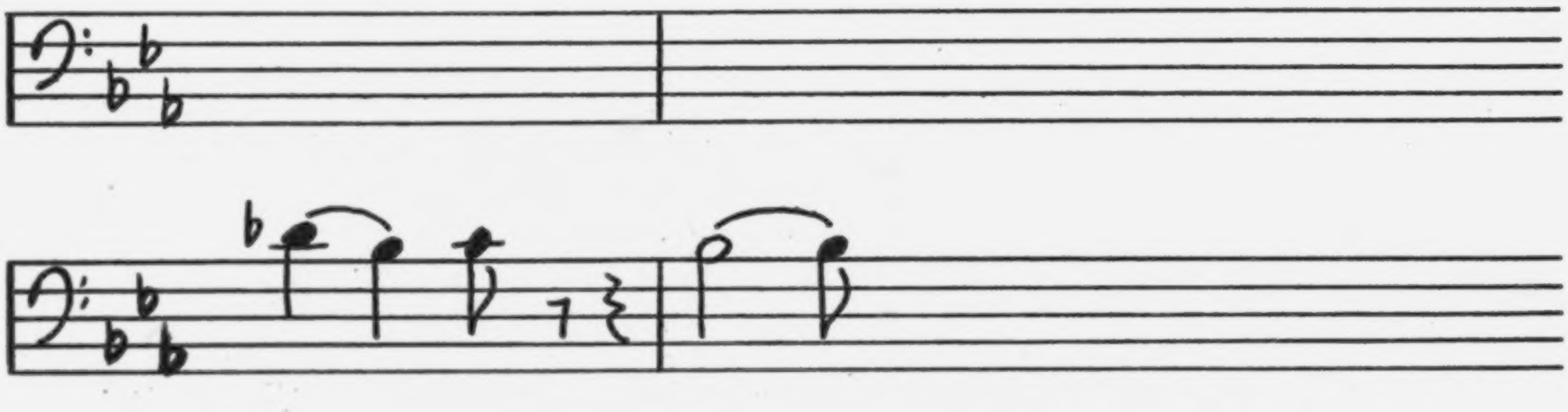

①
②
③
④
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

I

NAME ____

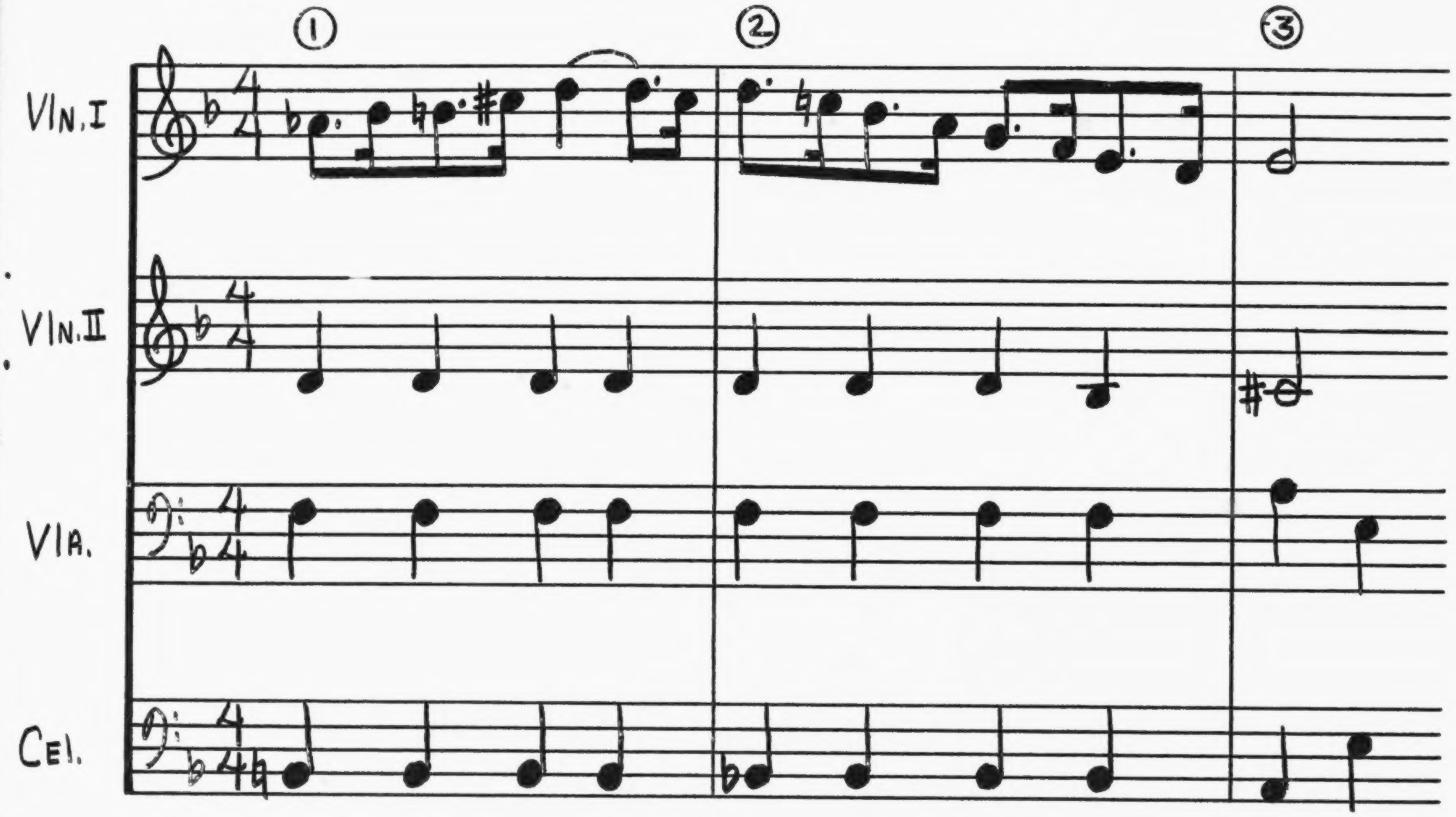
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

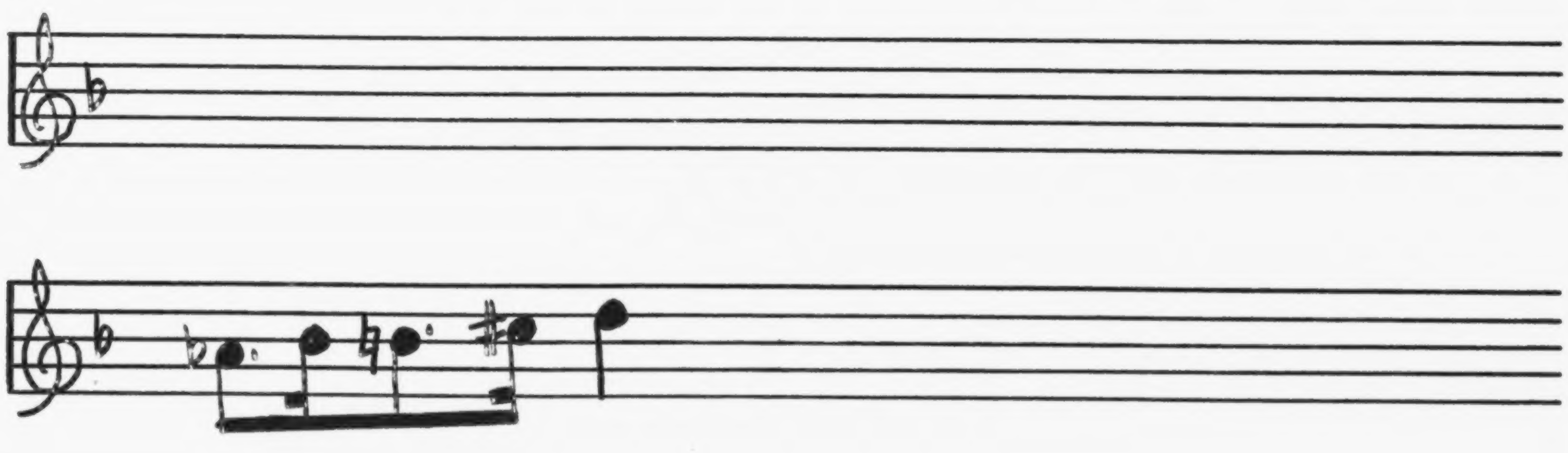

①
②
③
VIn. I
VIn. II
VIa.
Cel.

A. The error occurred in measure ______________.

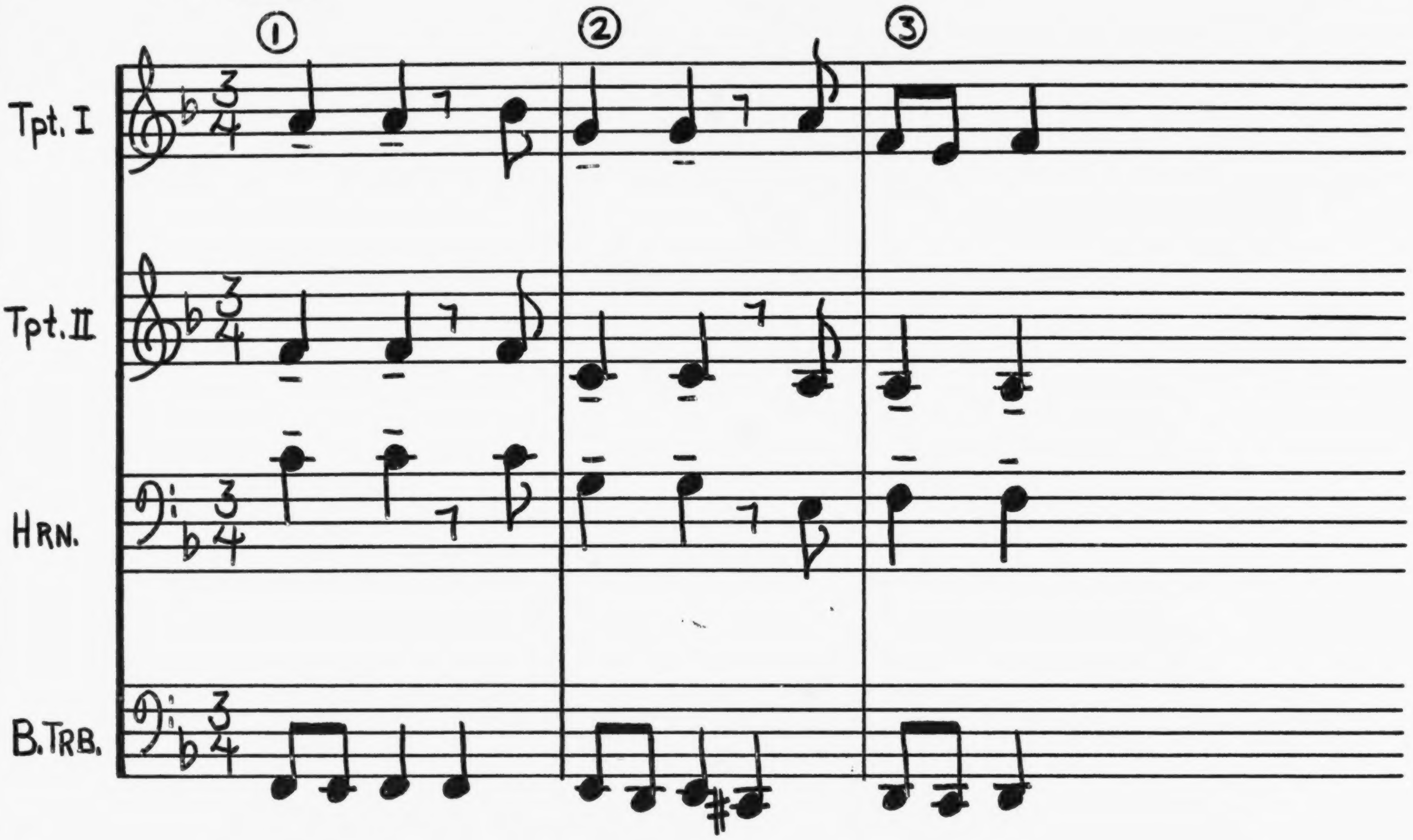
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

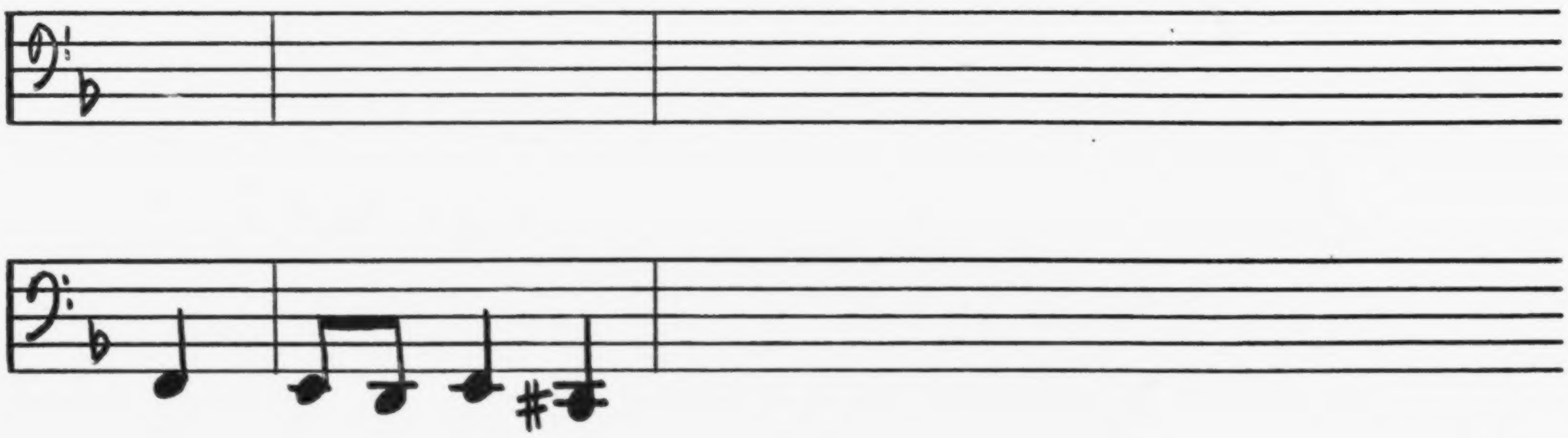

①
②
③
Tpt. I
Tpt. II
HRN.
B.TRB.
3/4

A. The error occurred in measure ______________.

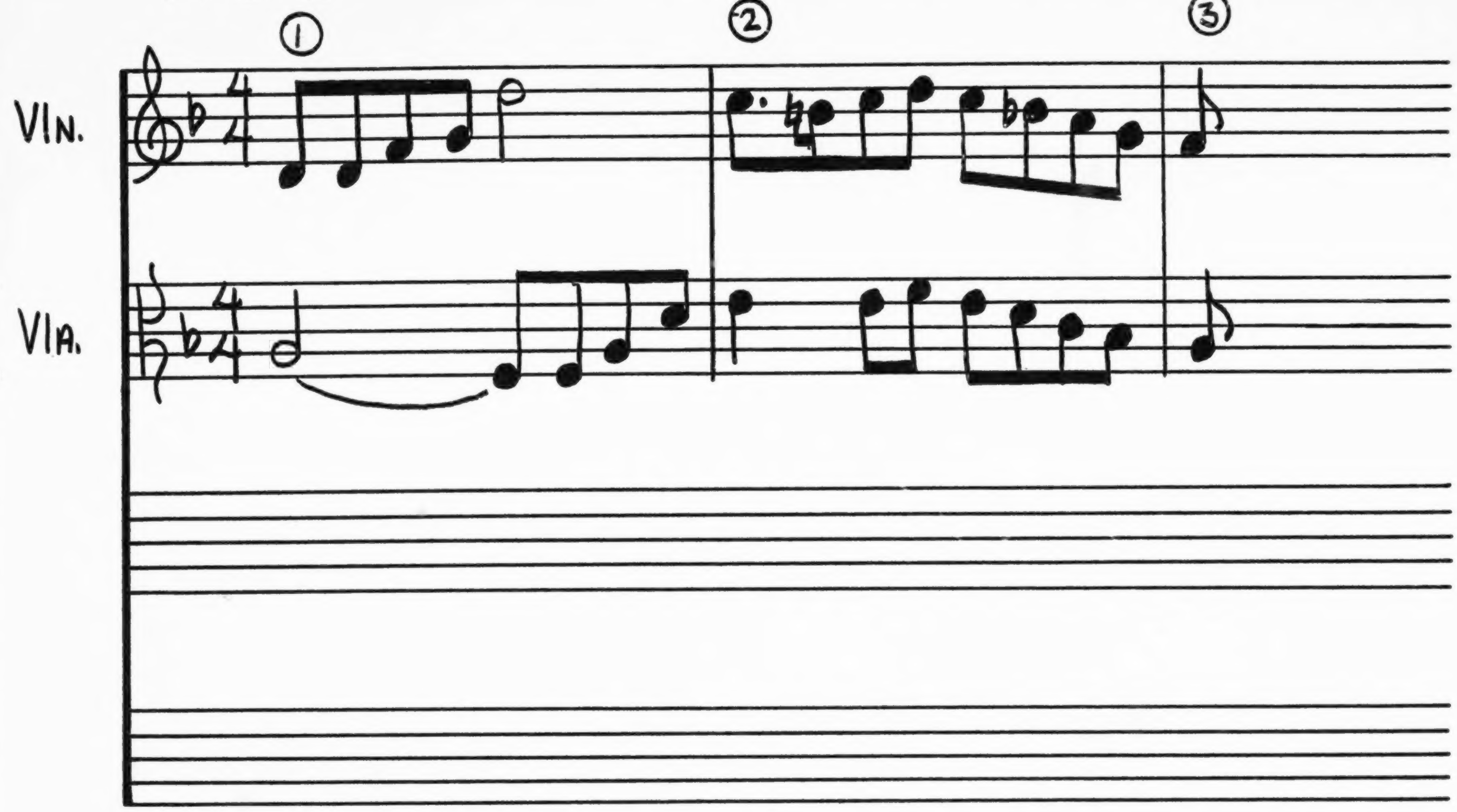
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

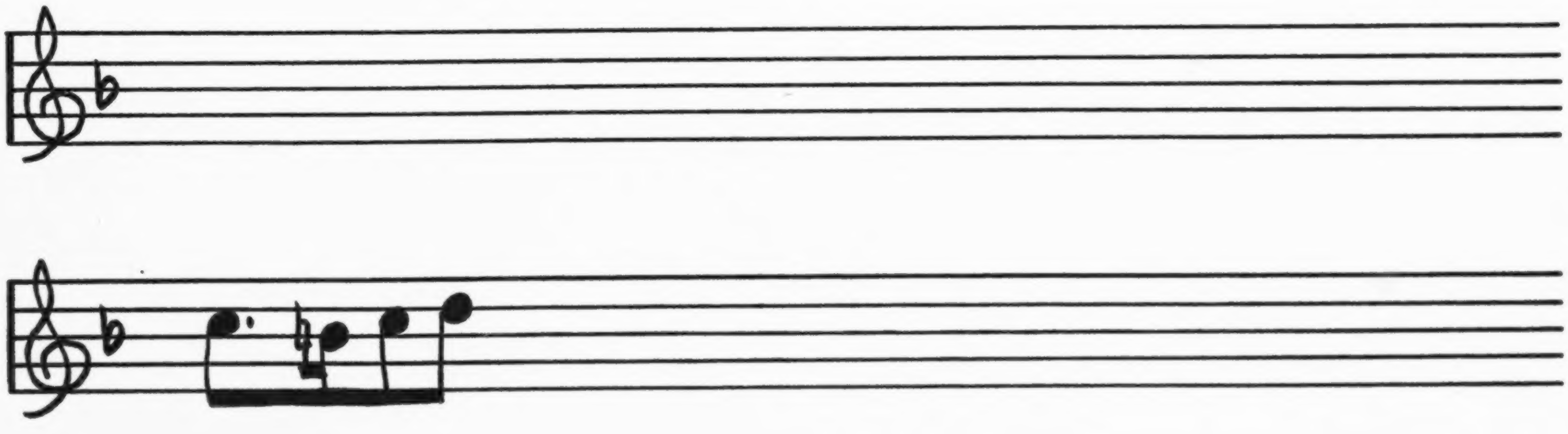


A. The error occurred in measure _____________.

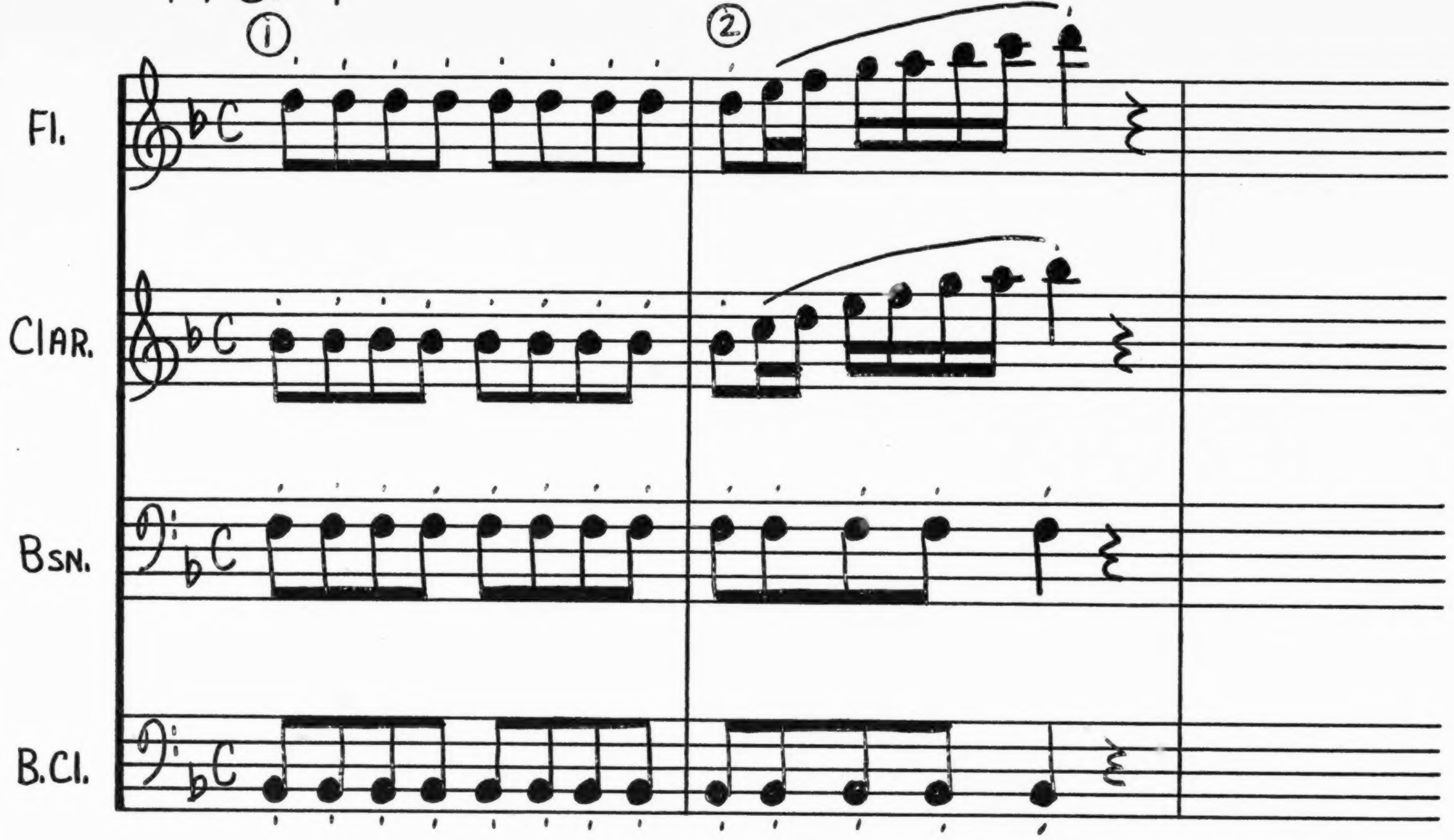
B. It was an error in P R (circle one).

C. The error was made by _________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4

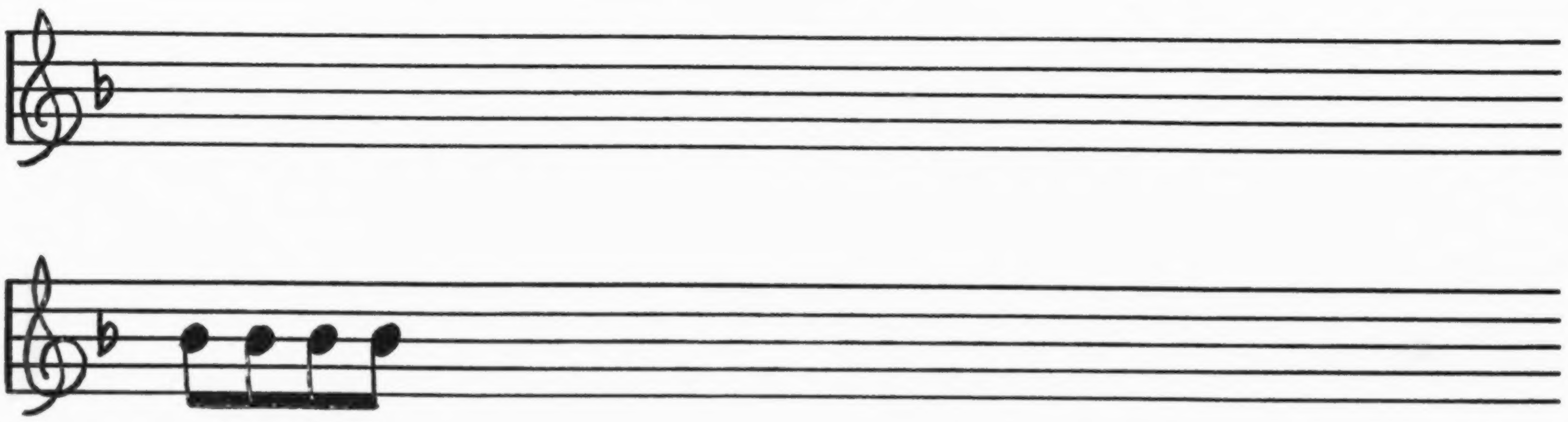


A. The error occurred in measure ______________.

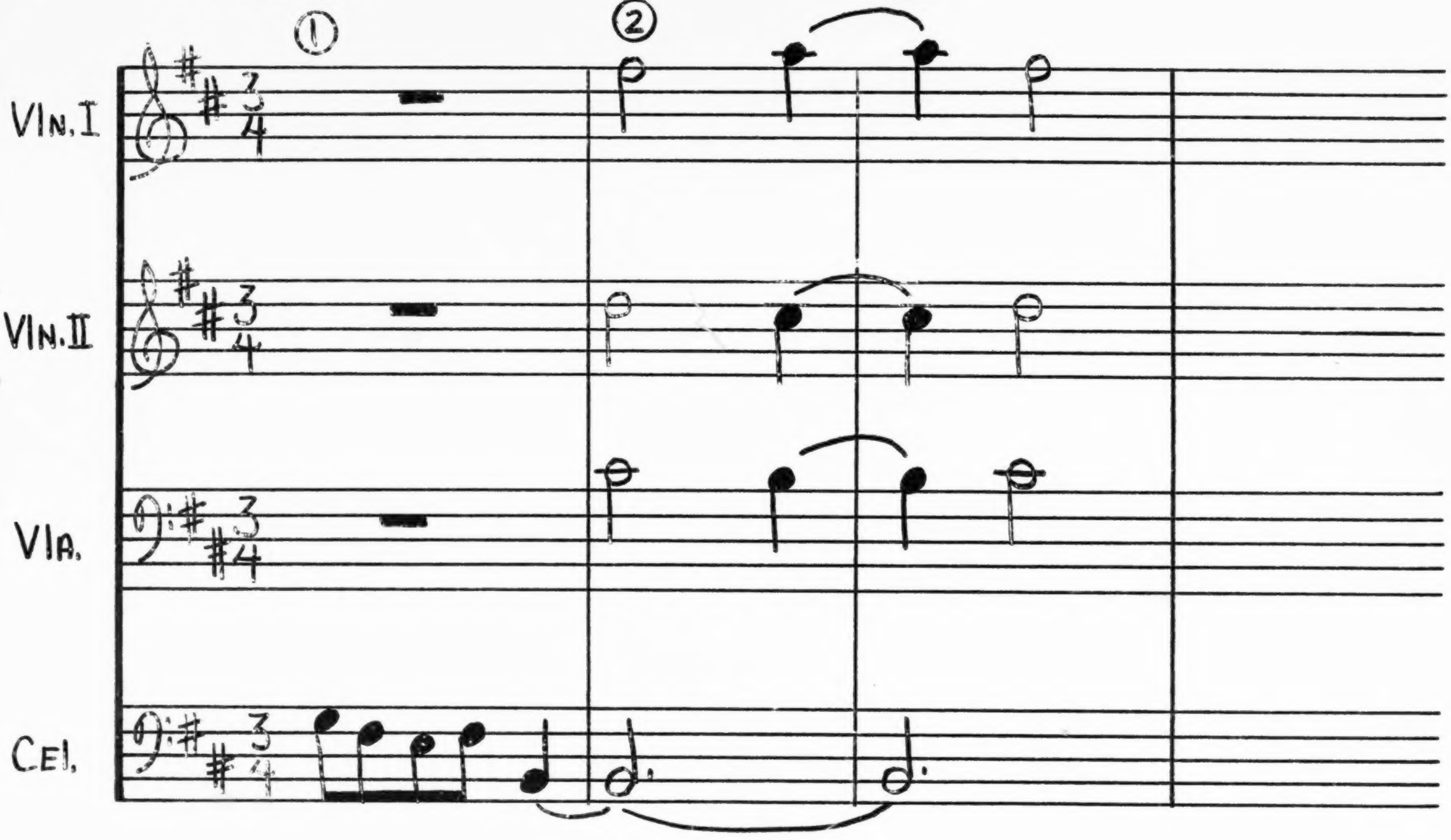
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 5

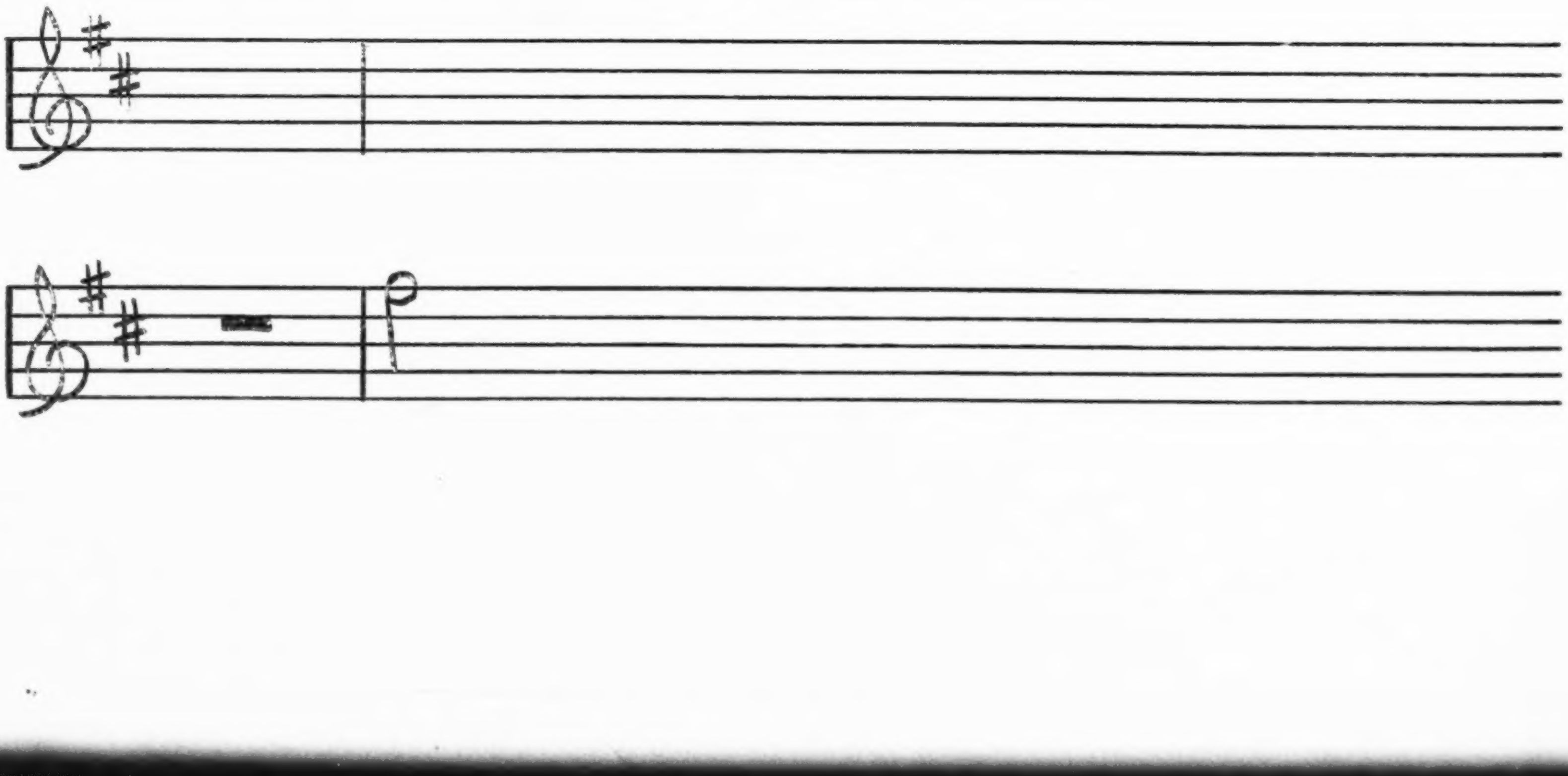

①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

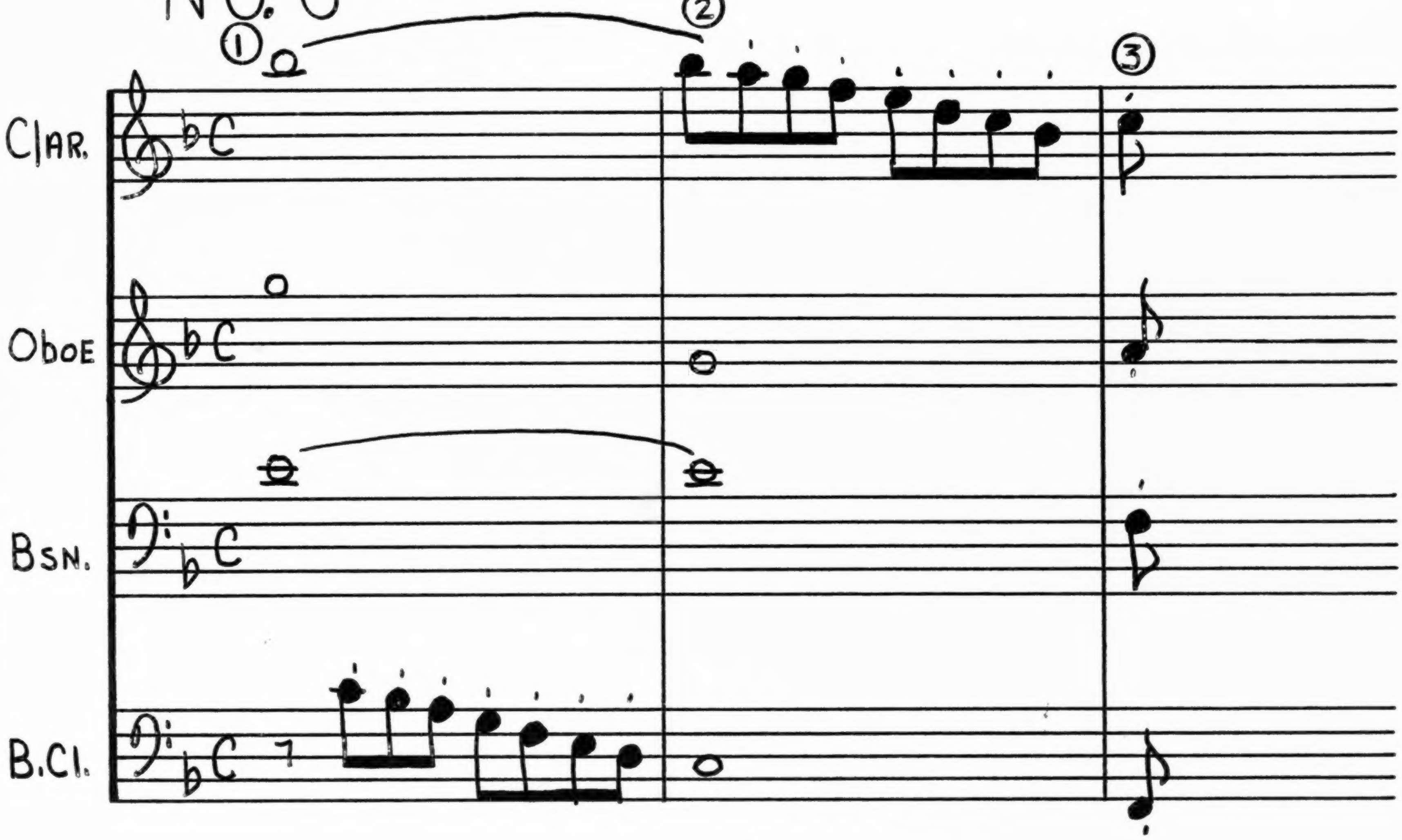
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

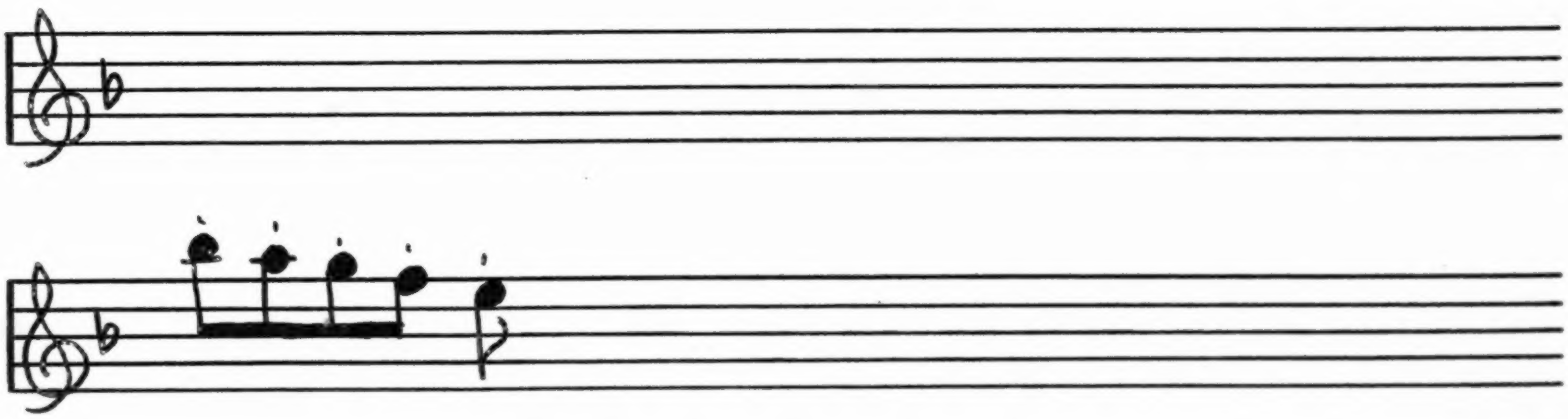

①
②
③
CLAR.
OBOE
BSN.
B.CL.

A. The error occurred in measure ______________.

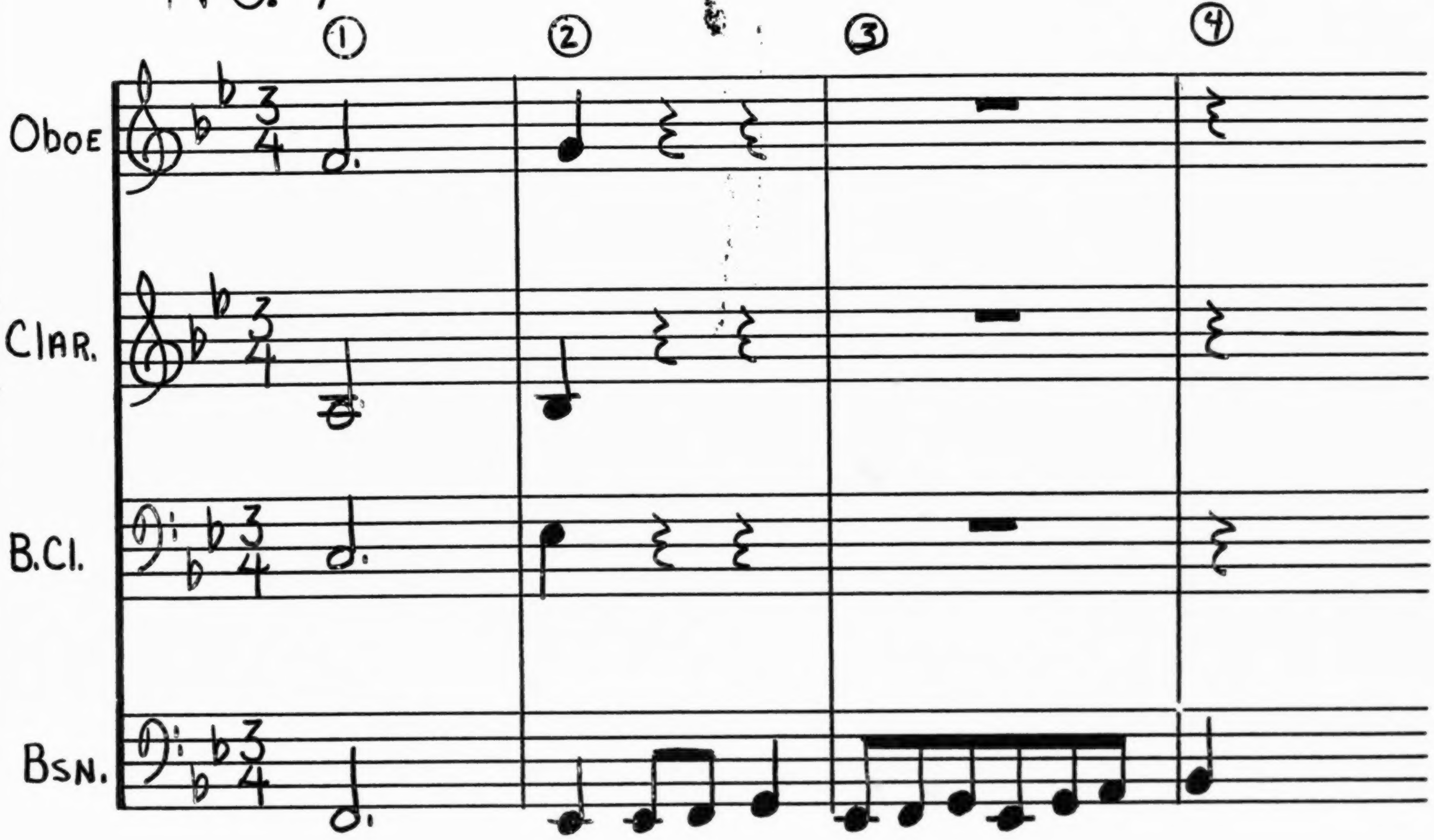
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

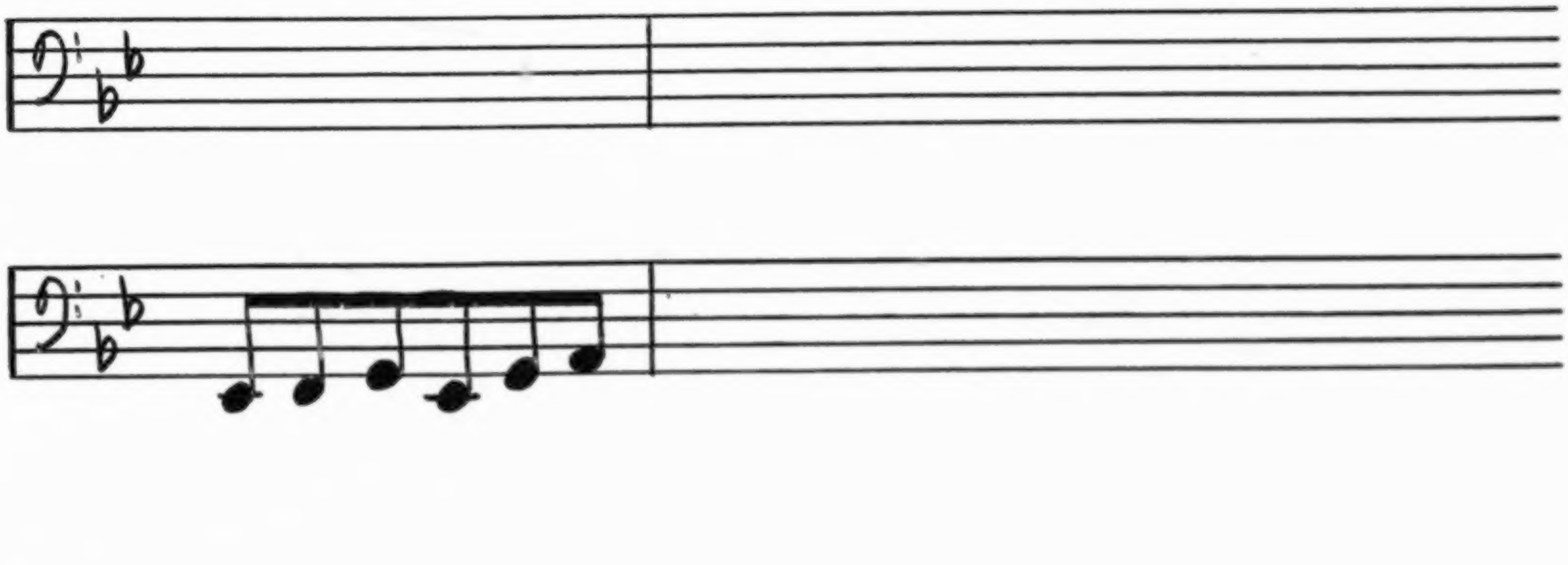

①
②
③
④
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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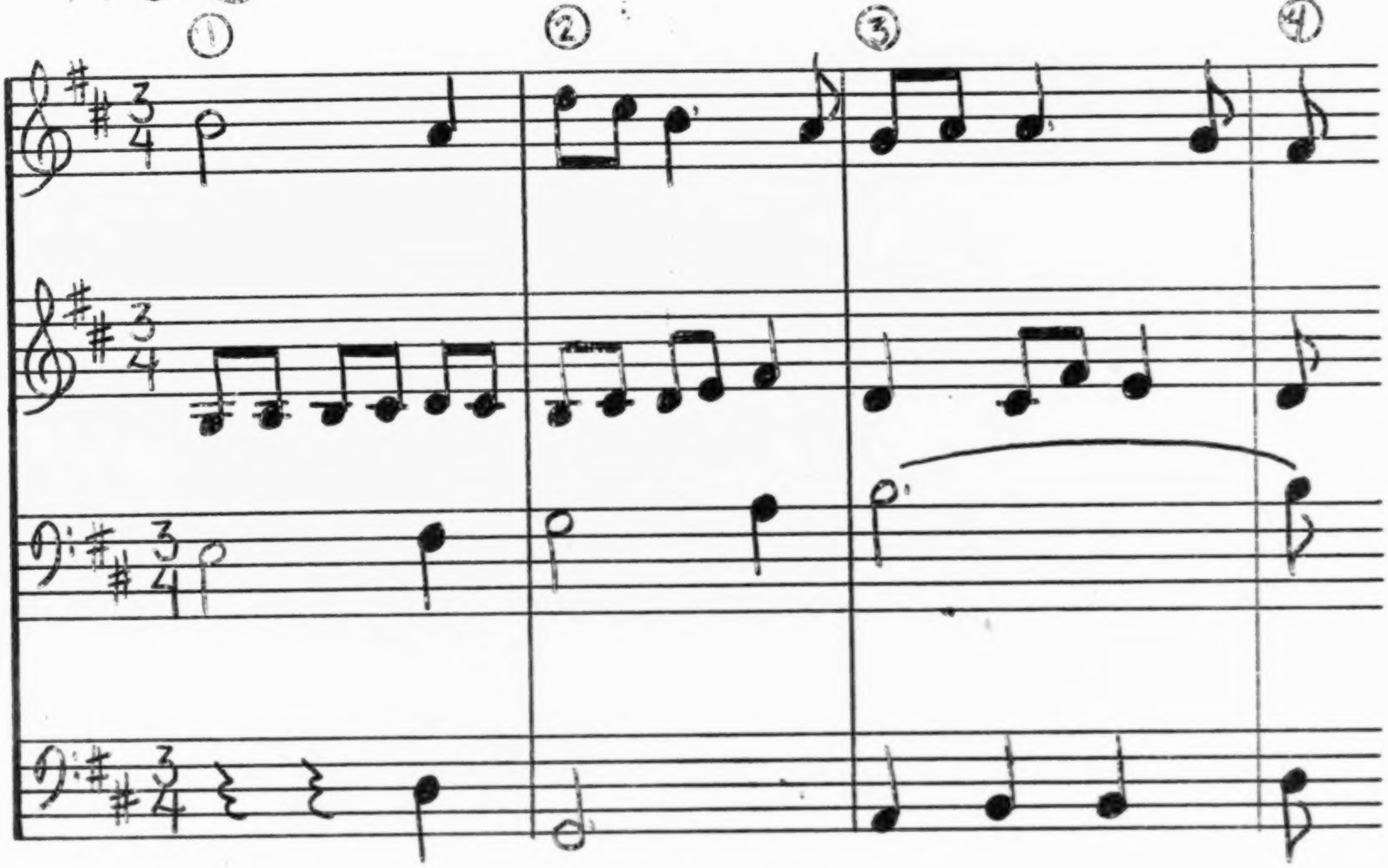
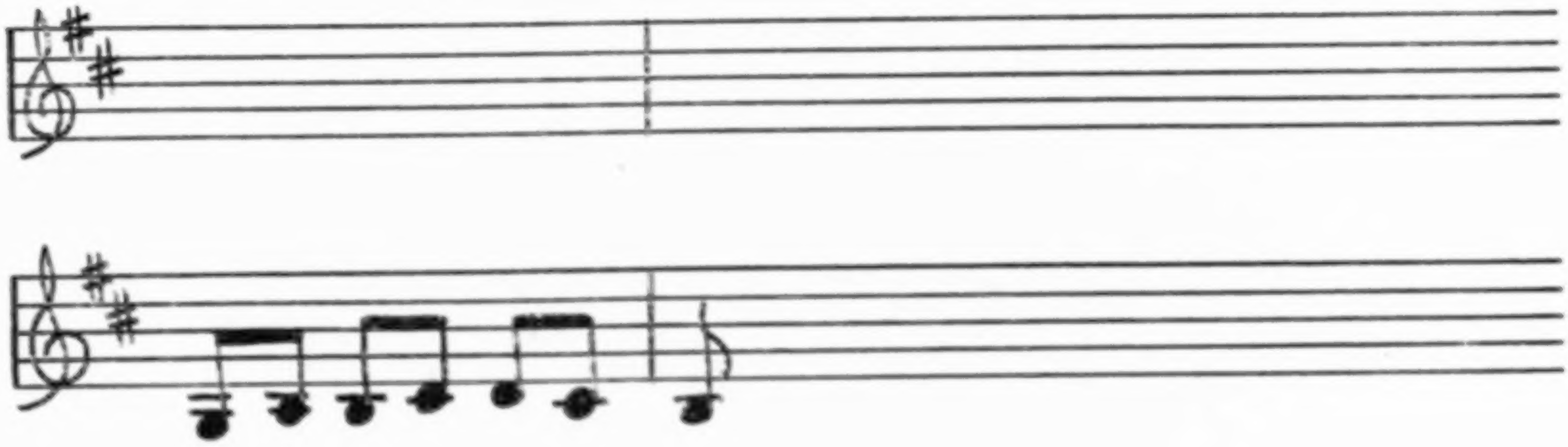

①
②
③
④
VIn. I
VIn. II
VIa.
Cel.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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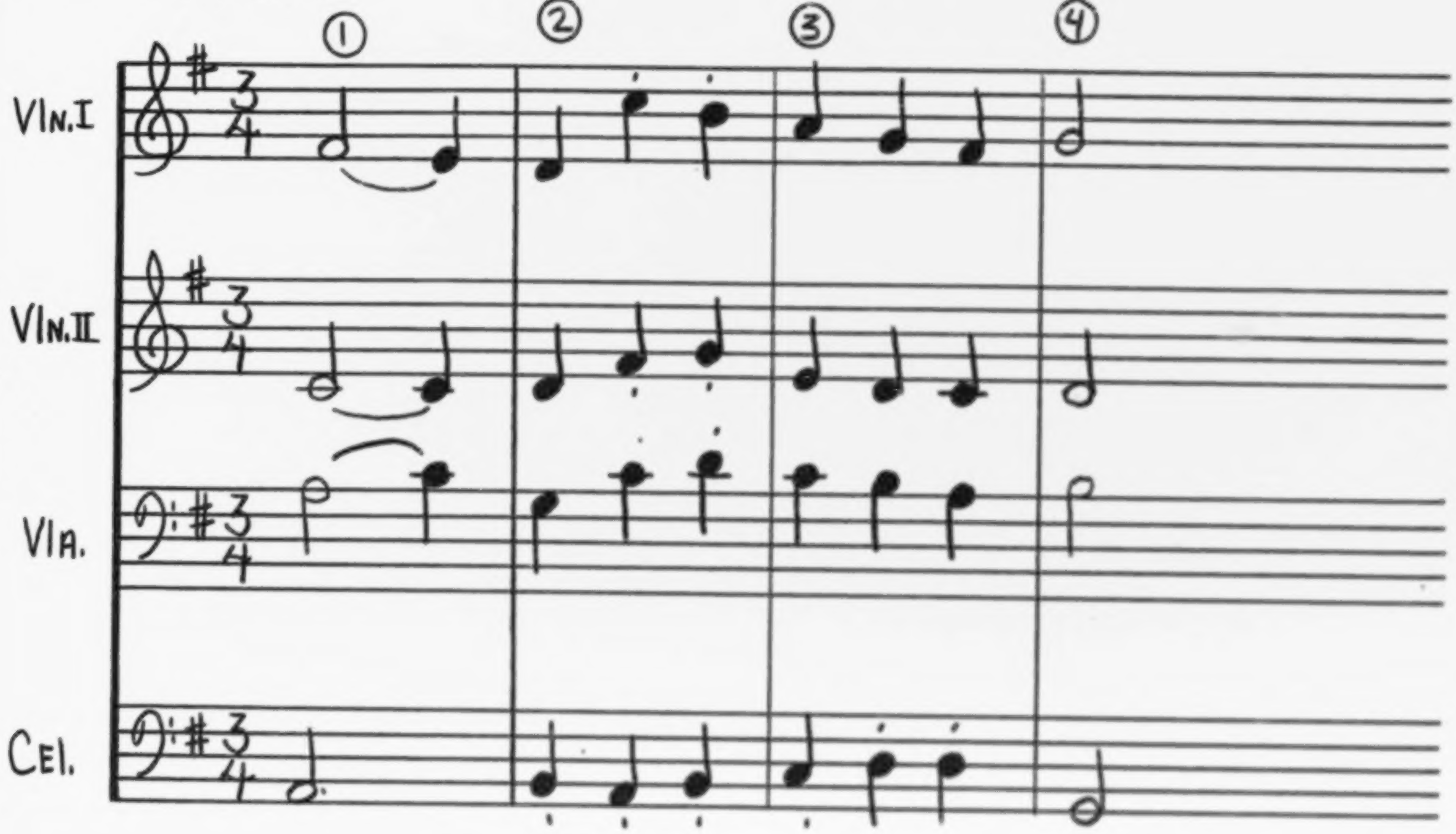
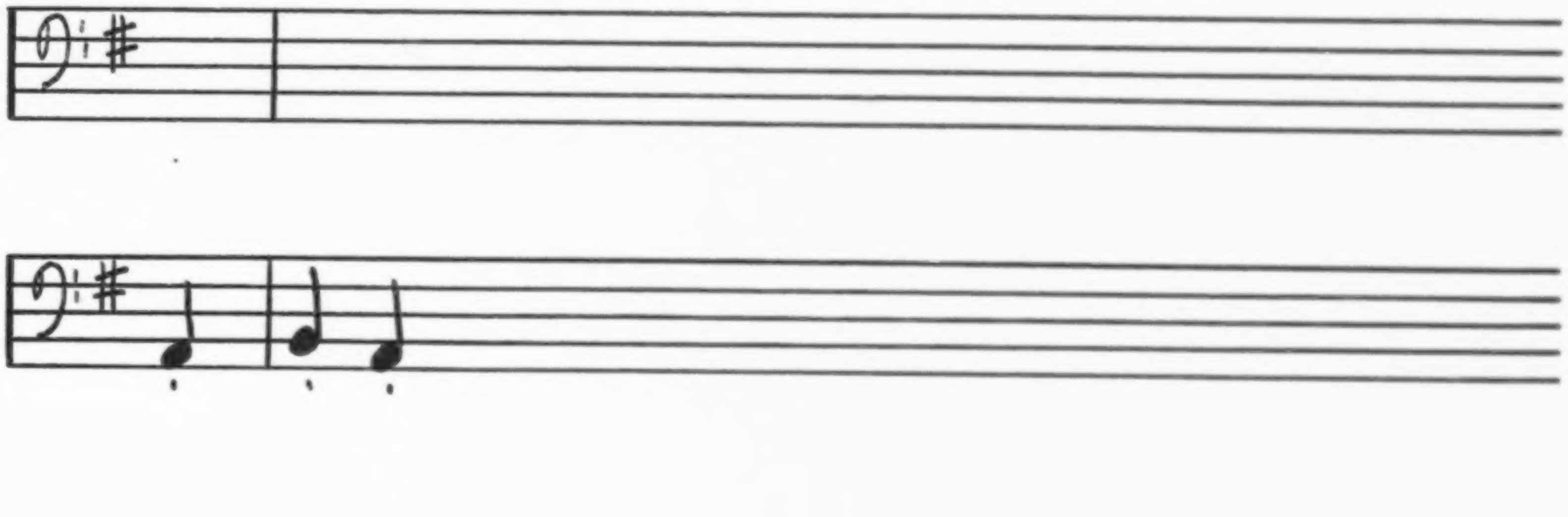

①
②
③
④
VIn. I
VIn. II
VIa.
CeI.

A. The error occurred in measure ______________.

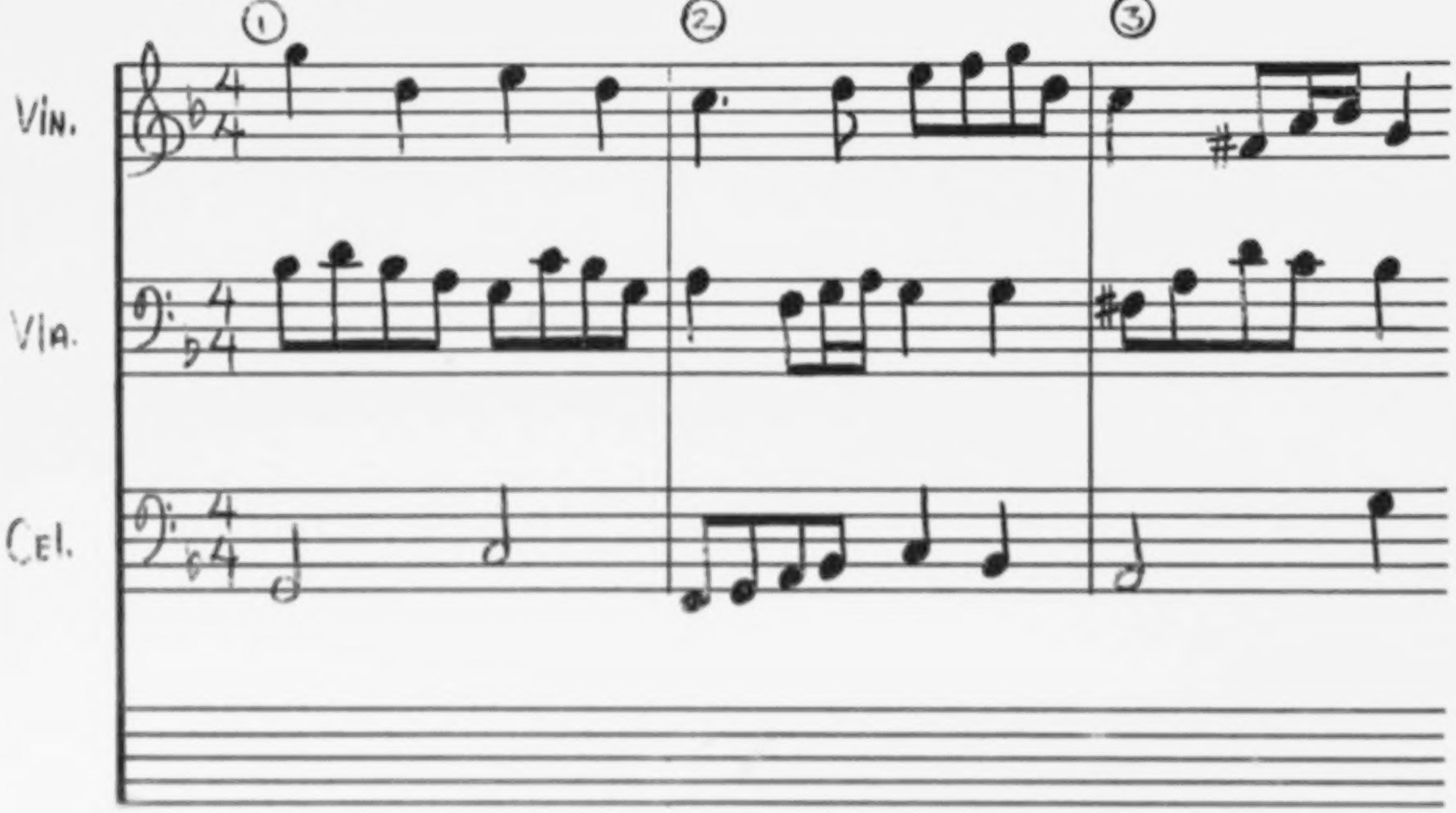
B. It was an error in P R (circle one).

C. The error was made by ___________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 10

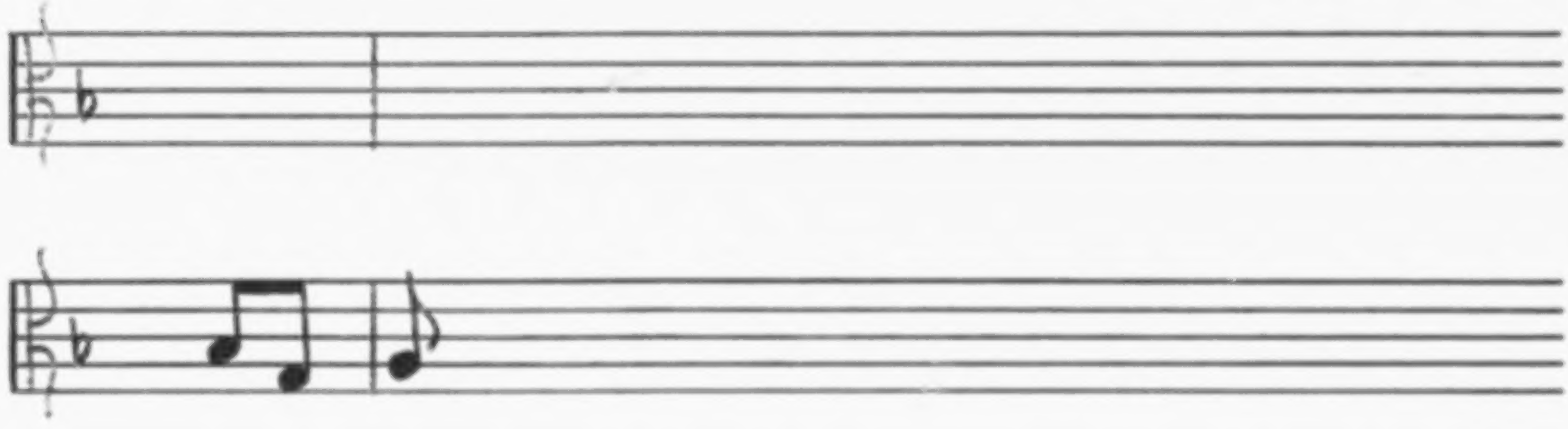


A. The error occurred in measure ______________.

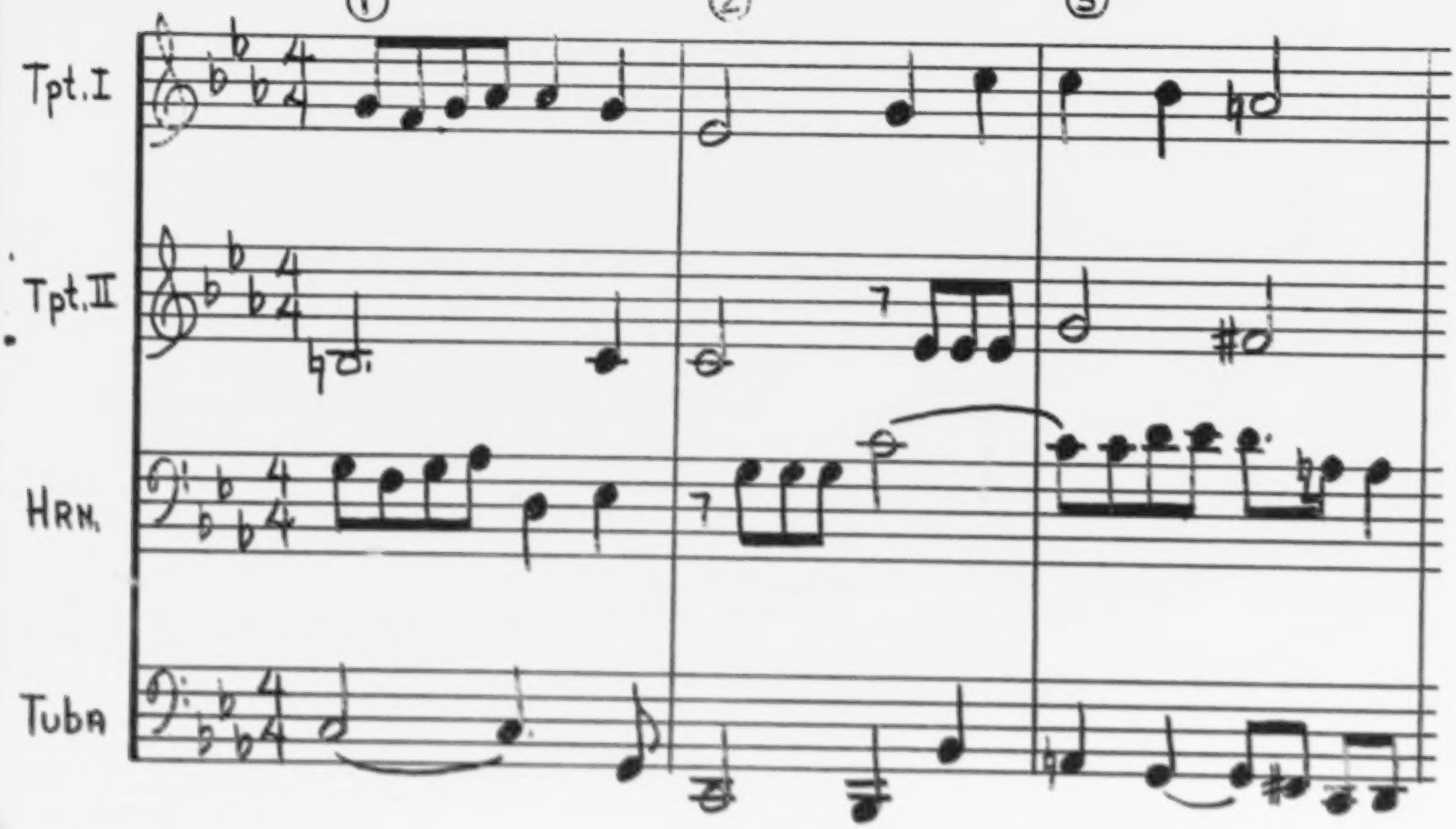
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.11



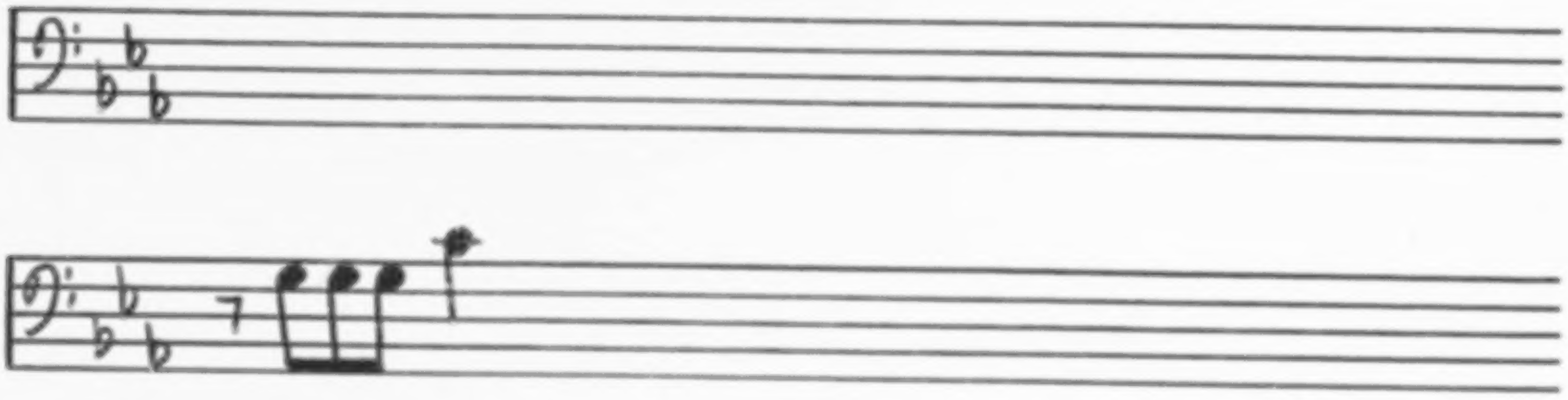
①
②
③
Tpt.I
Tpt.II
HRN.
Tuba

A. The error occurred in measure ______________.

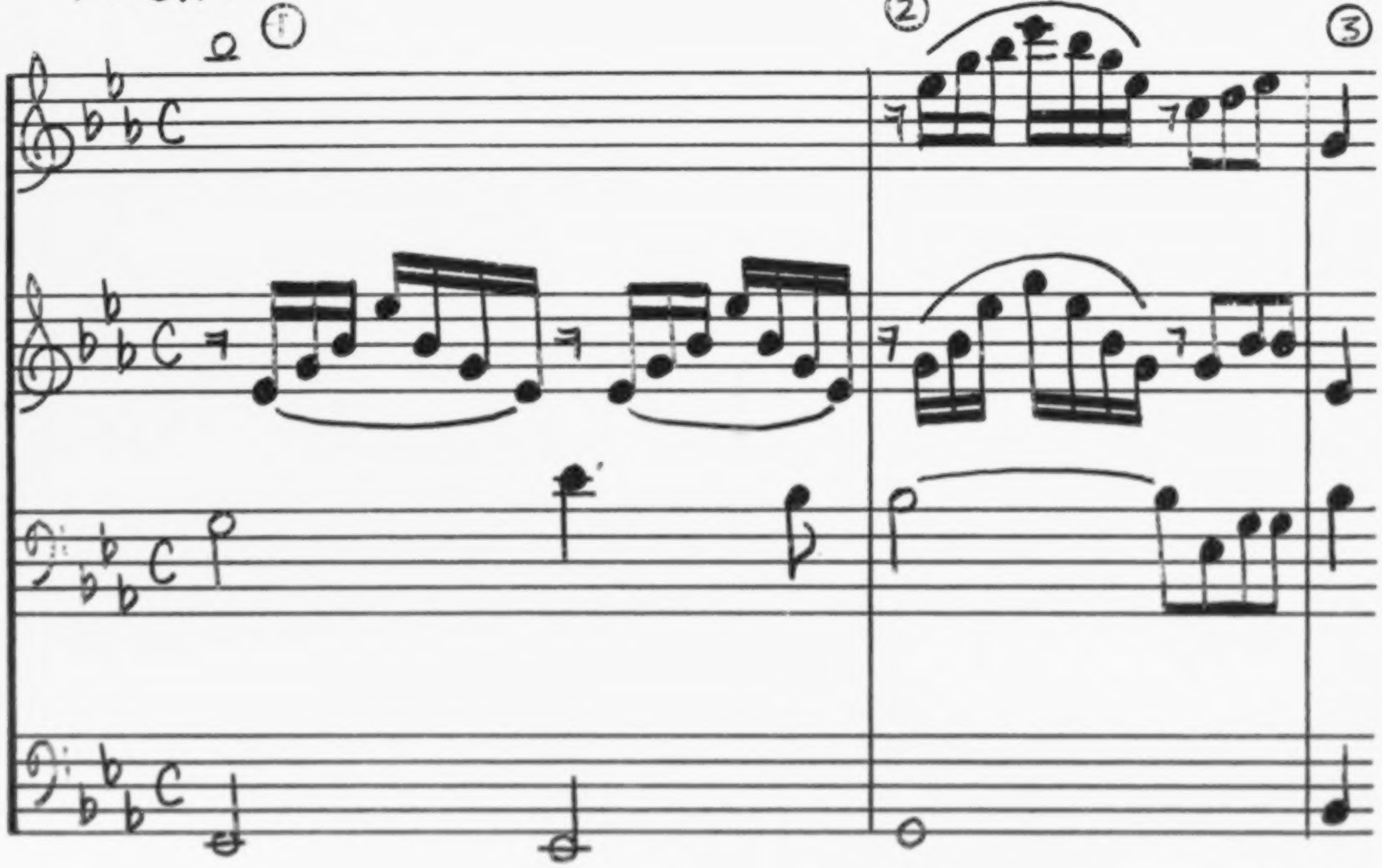
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.12

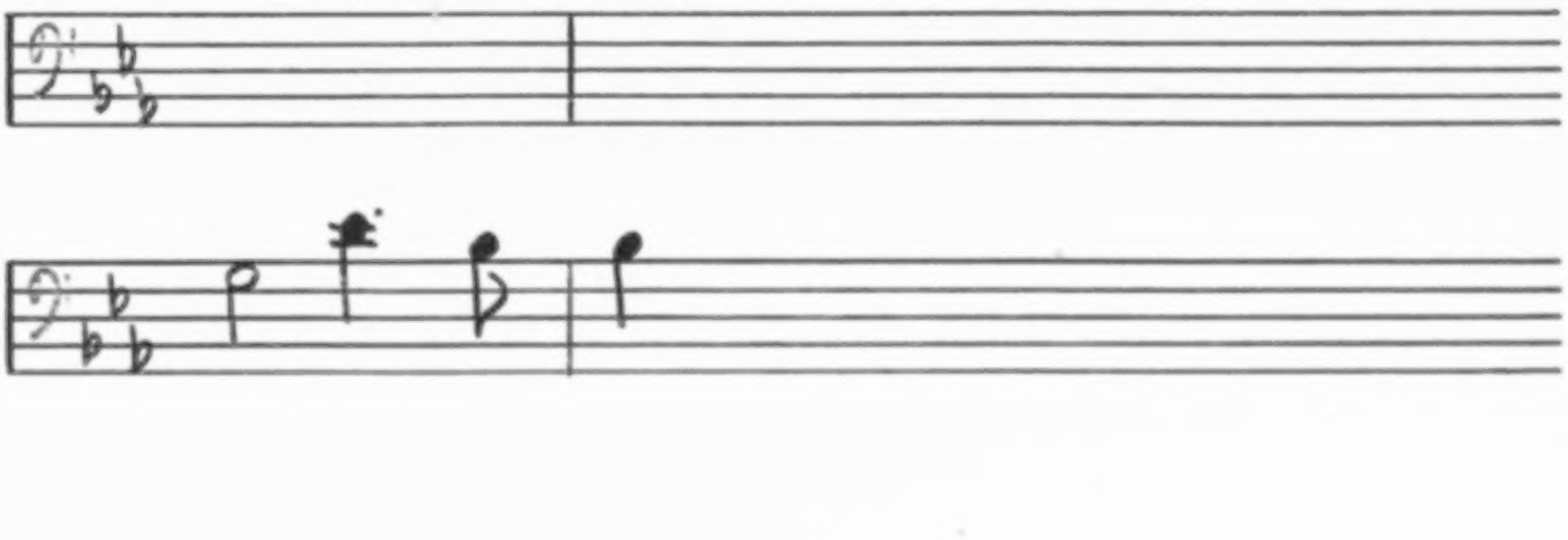


A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

II

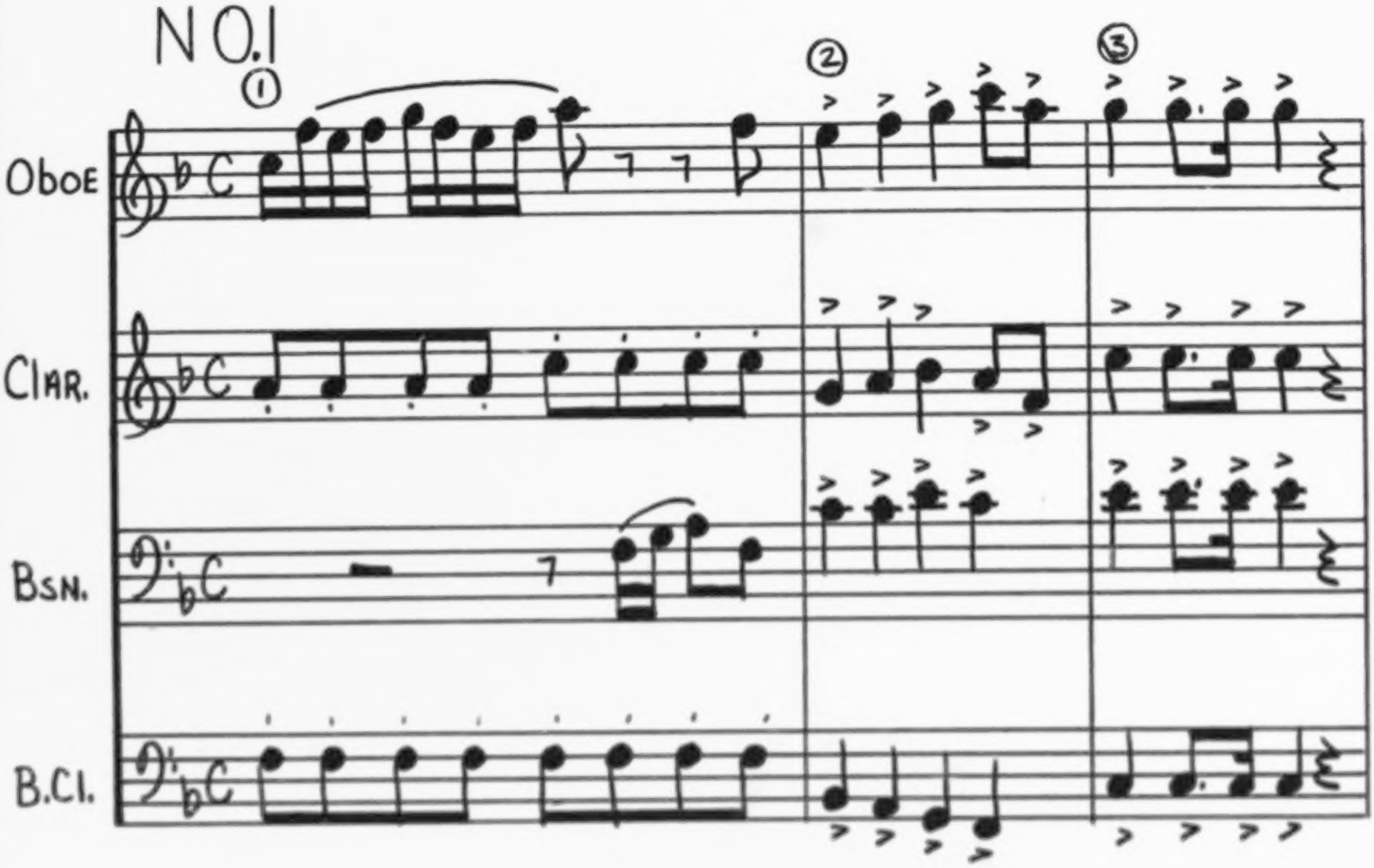
NAME ______________________________

INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

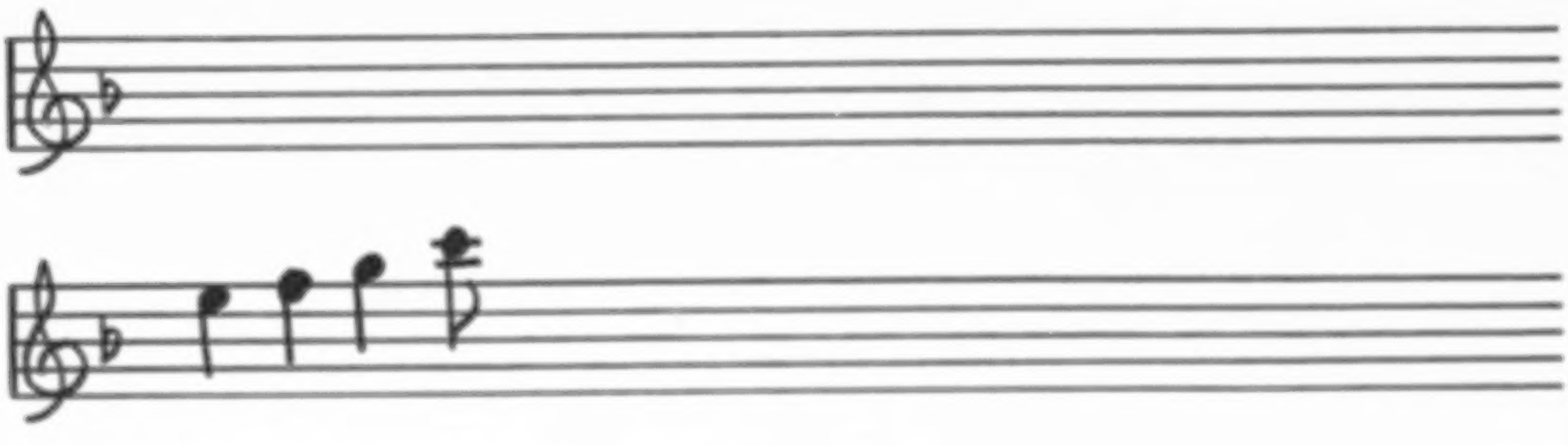

NO.1
①
②
③
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

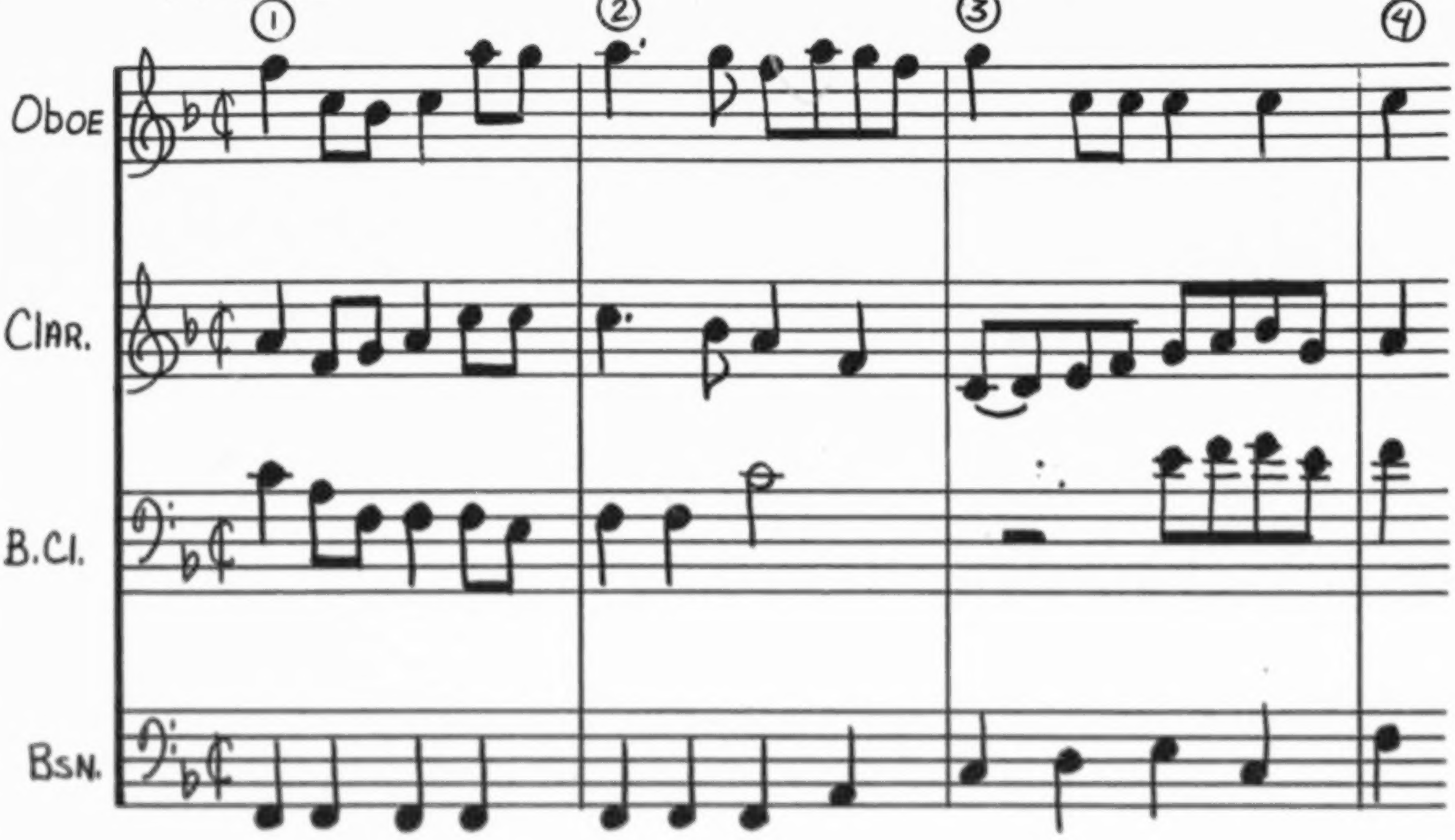
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

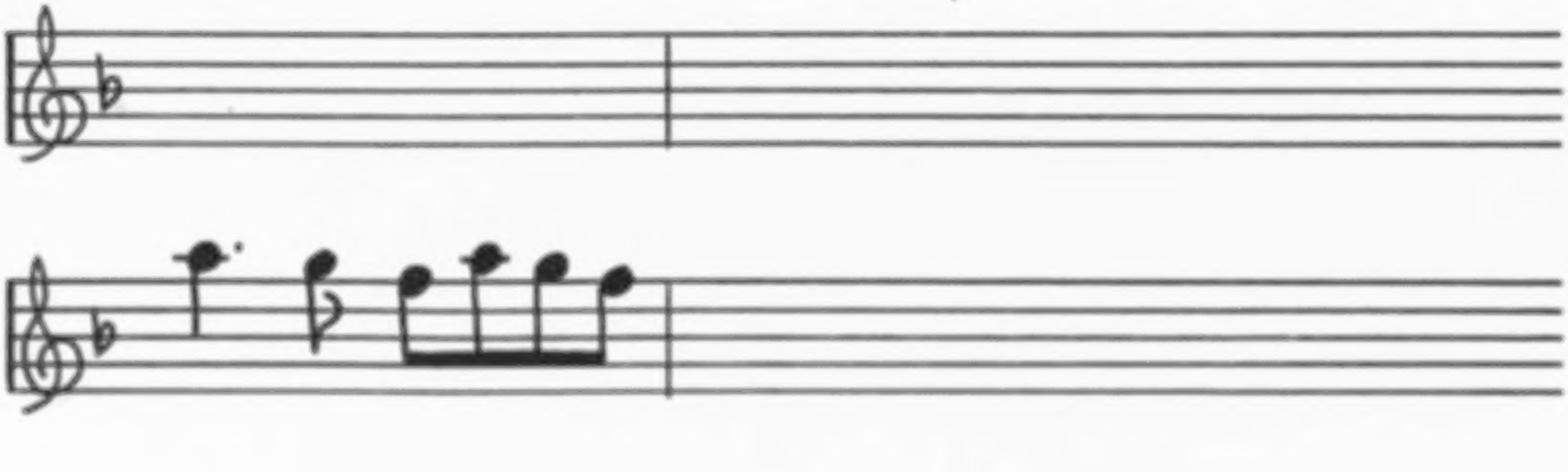

①
②
③
④
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ______________.

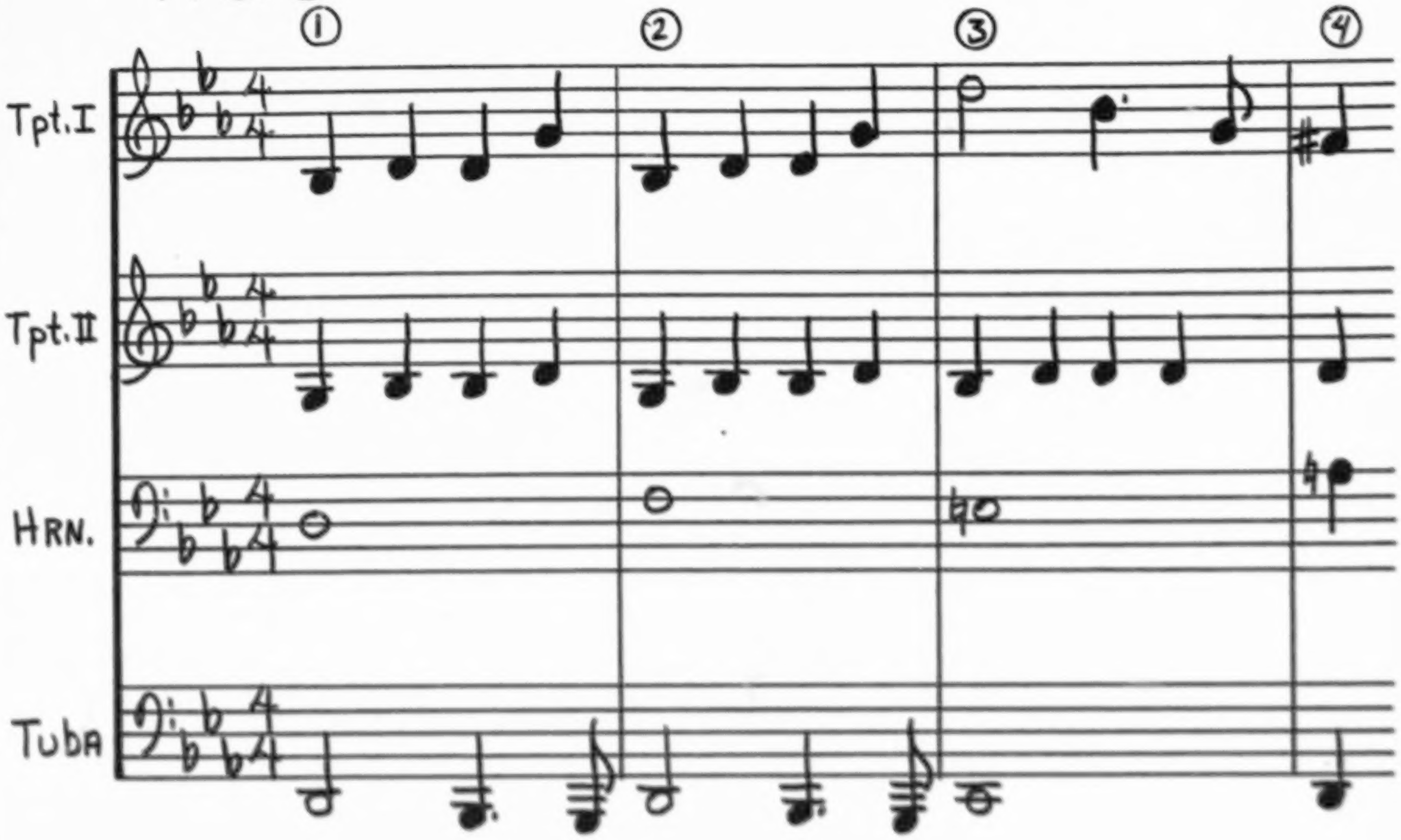
B. It was an error in P R (circle one).

C. The error was made by _____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

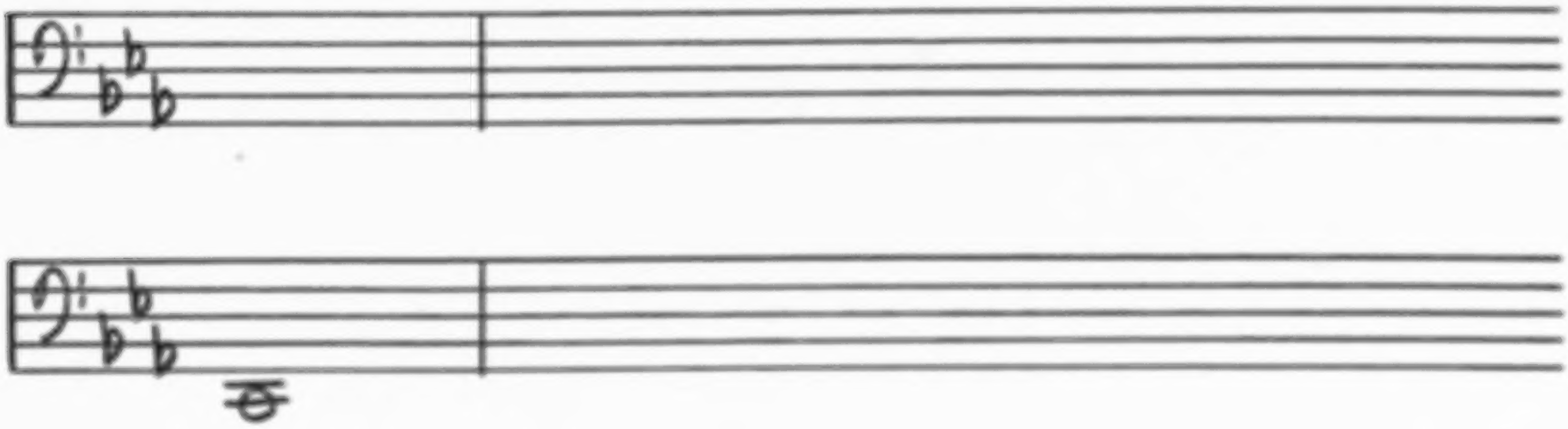

①
②
③
④
Tpt. I
Tpt. II
HRN.
TubA

A. The error occurred in measure ____________.

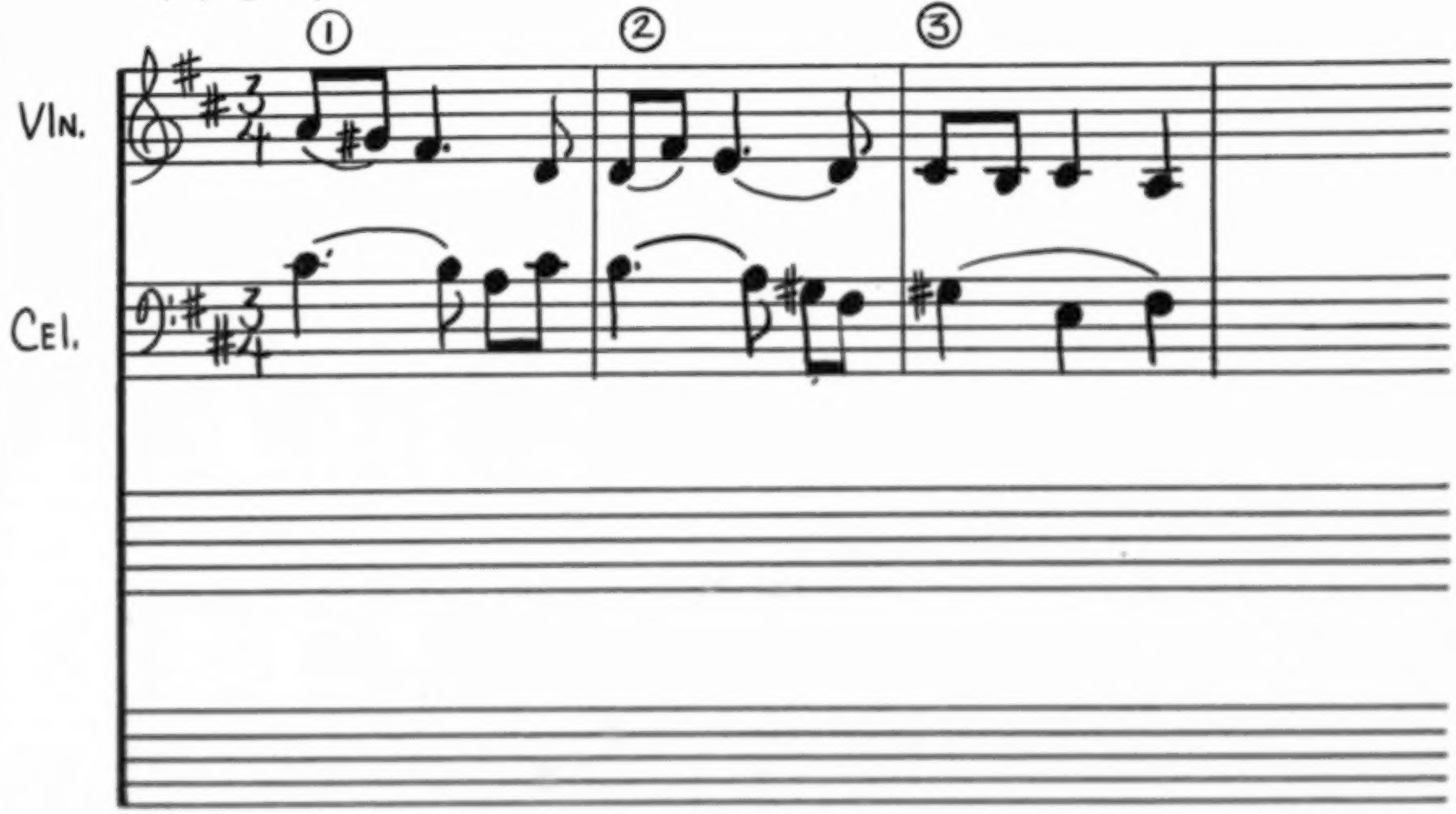
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.4

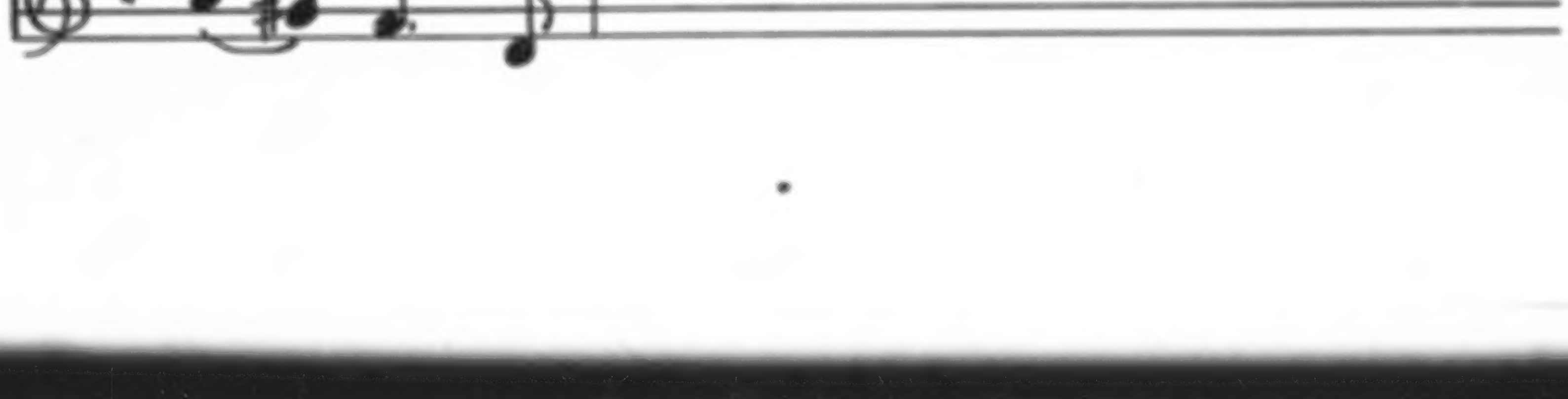


A. The error occurred in measure ______________.

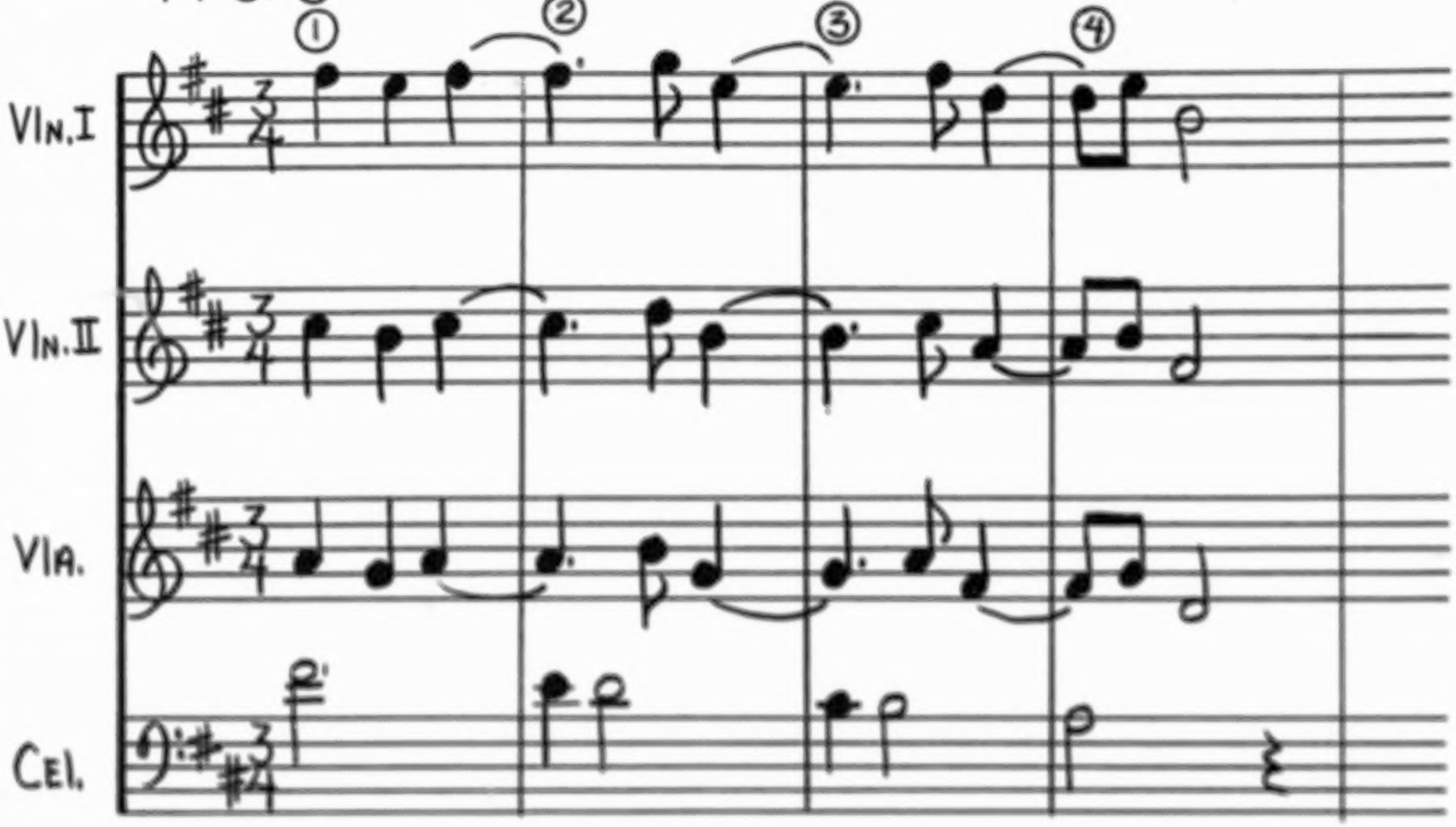
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 5

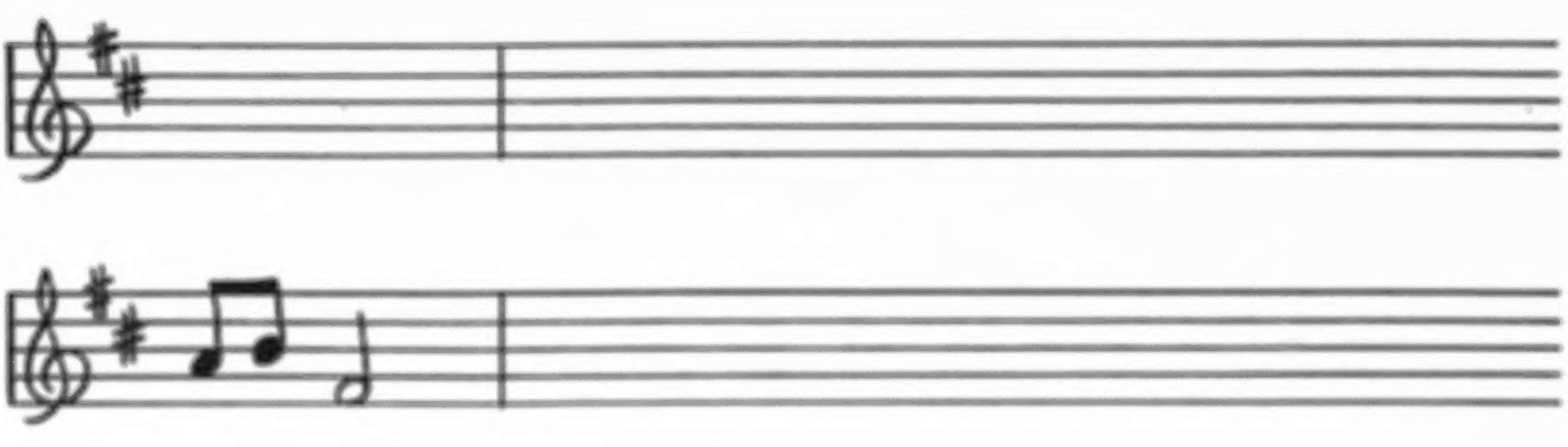

①
②
③
④
VIn. I
VIn. II
VIA.
CEl.

A. The error occurred in measure ____________.

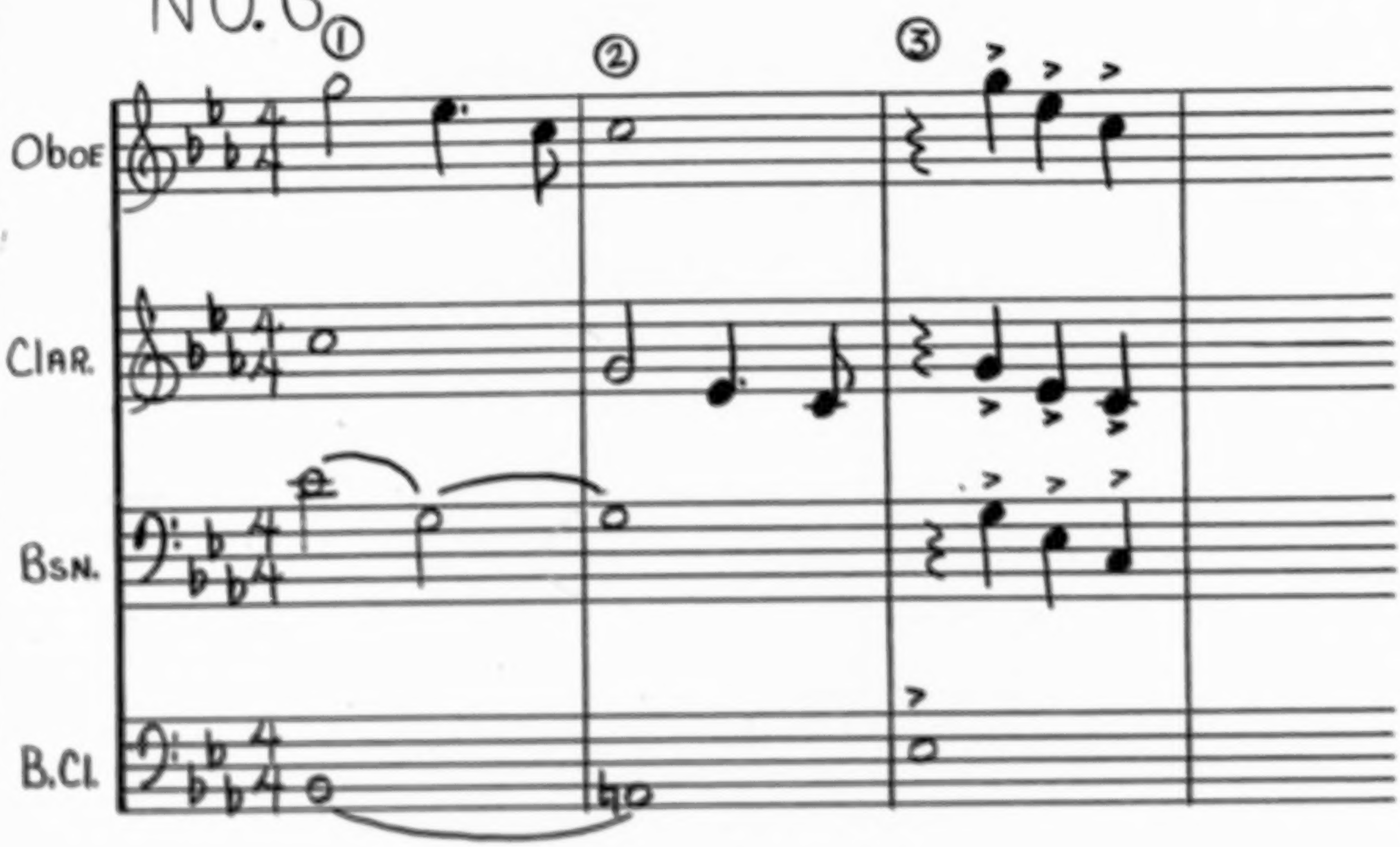
B. It was an error in P R (circle one).

C. The error was made by ____________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

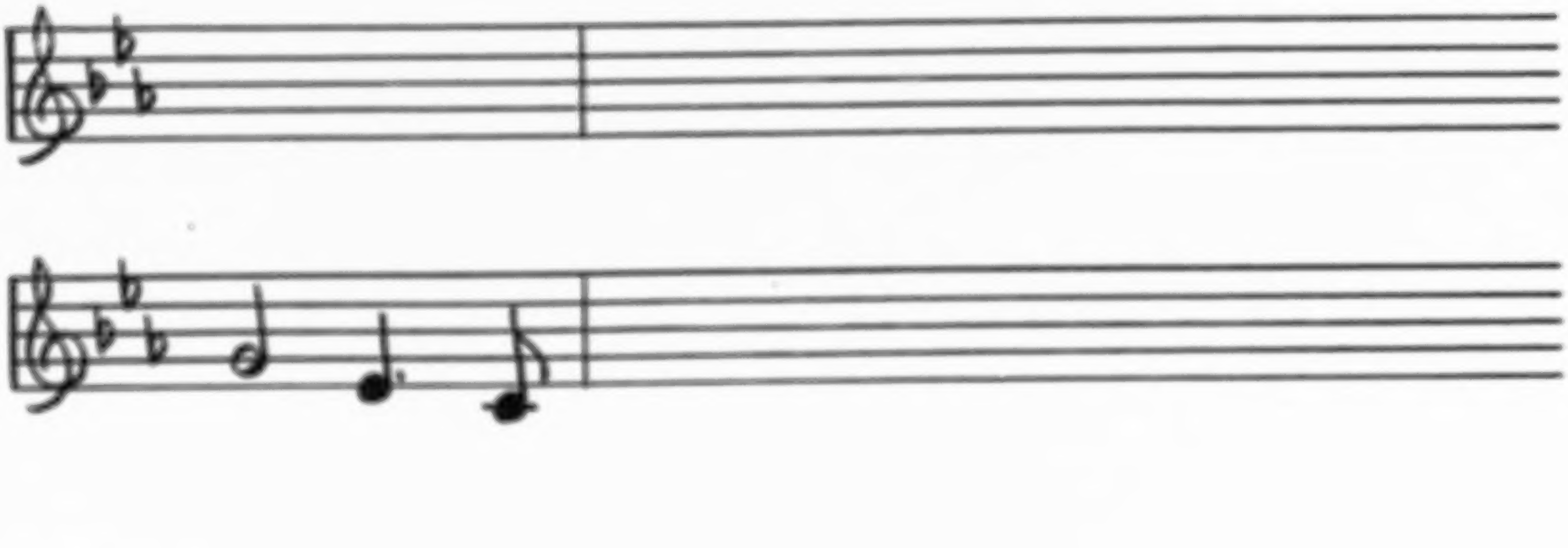

①
②
③
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

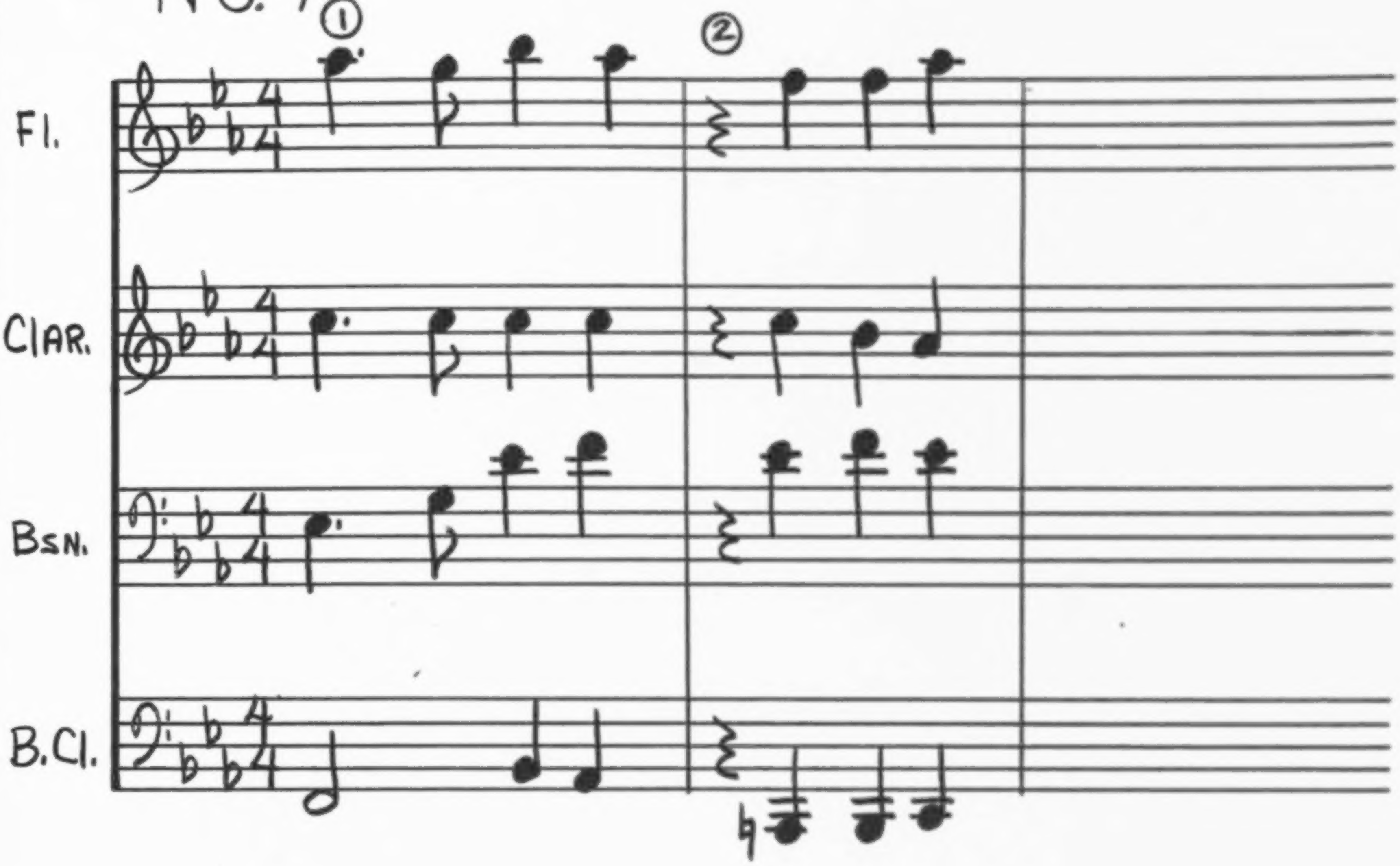
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

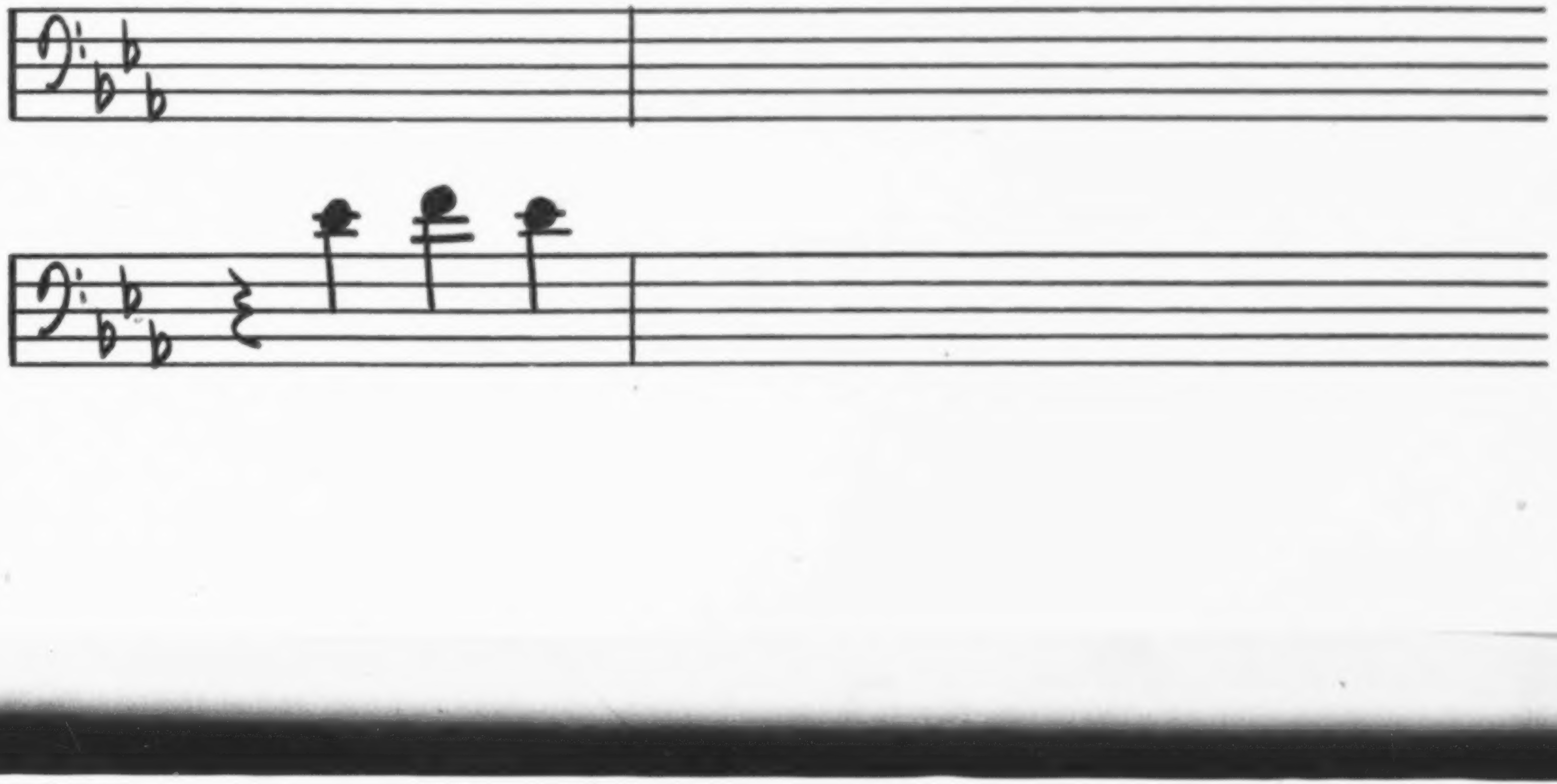


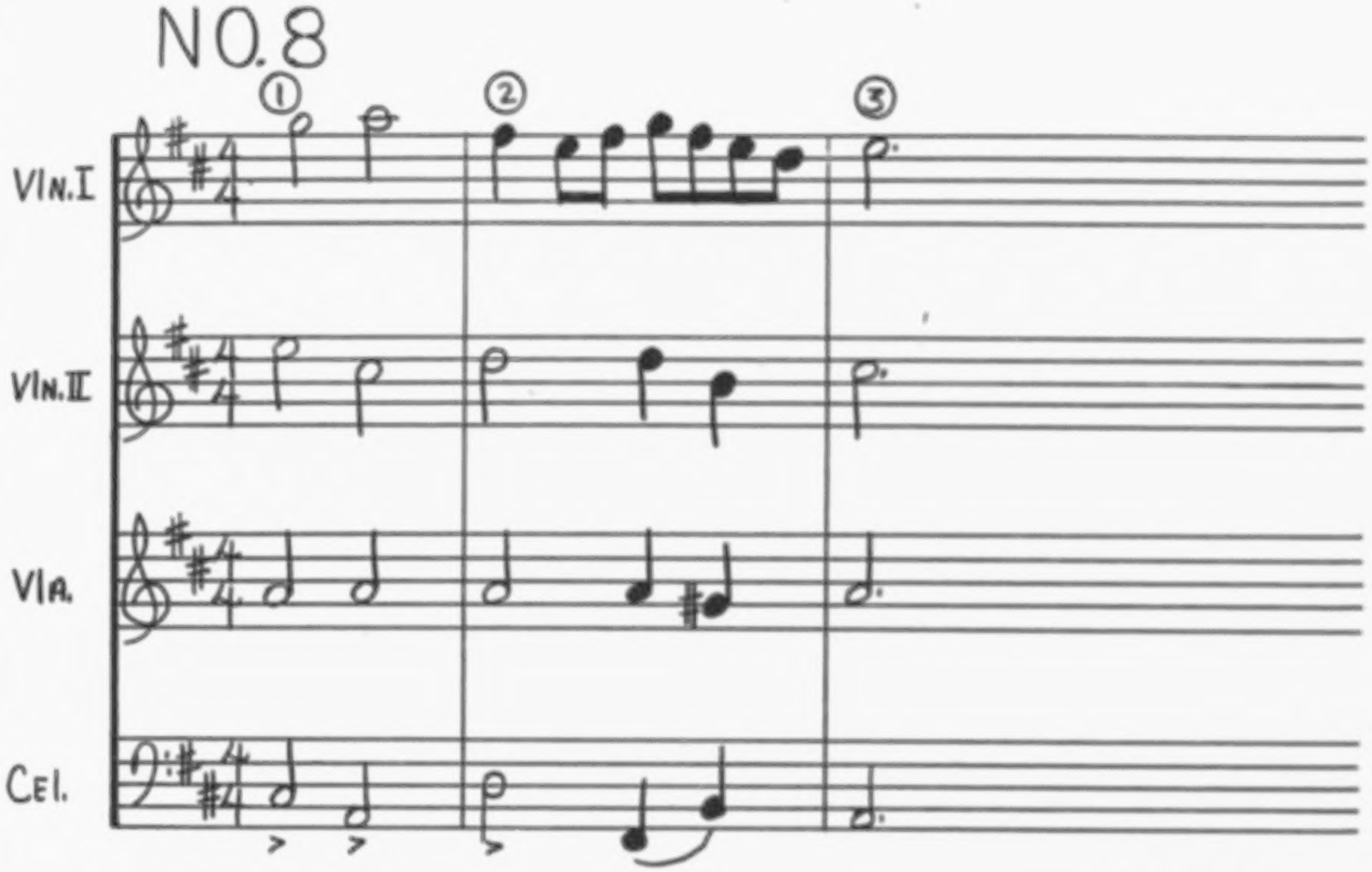
A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



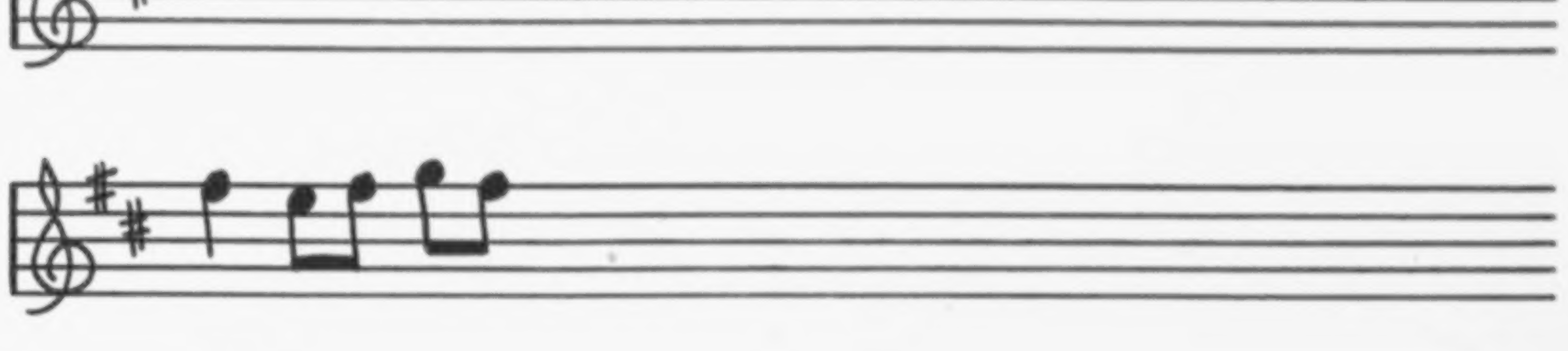

NO.8
①
②
③
VIn.I
VIn.II
VlA.
CEl.

A. The error occurred in measure ______________.

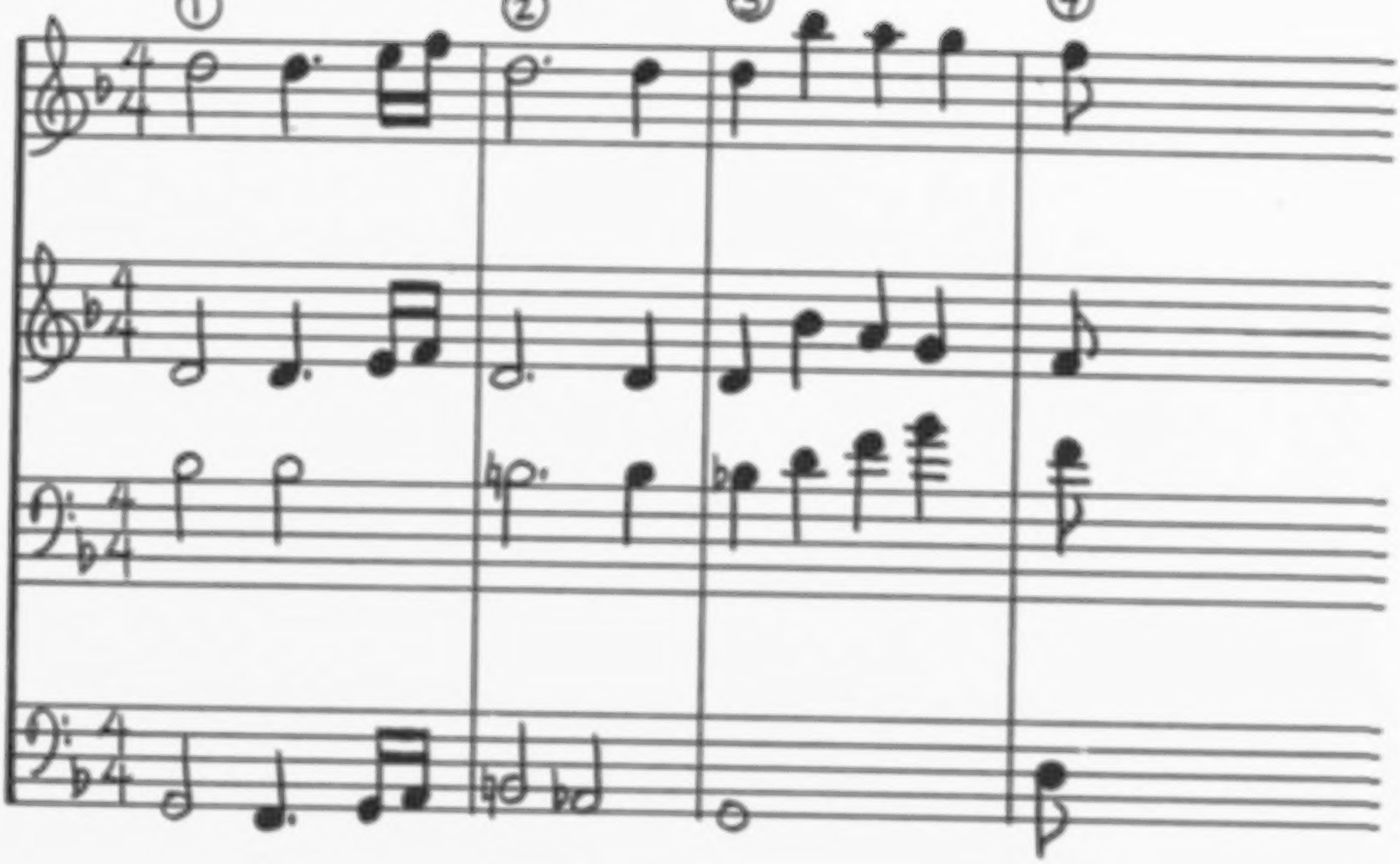
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

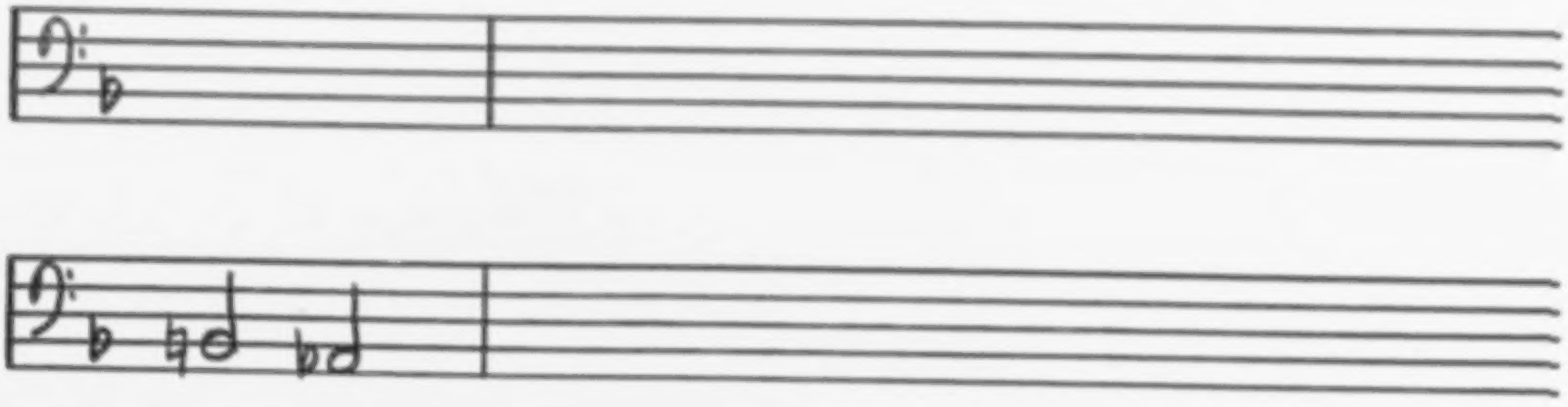

①
②
③
④
VIn. I
VIn. II
VIA.
CEI.

A. The error occurred in measure ______________.

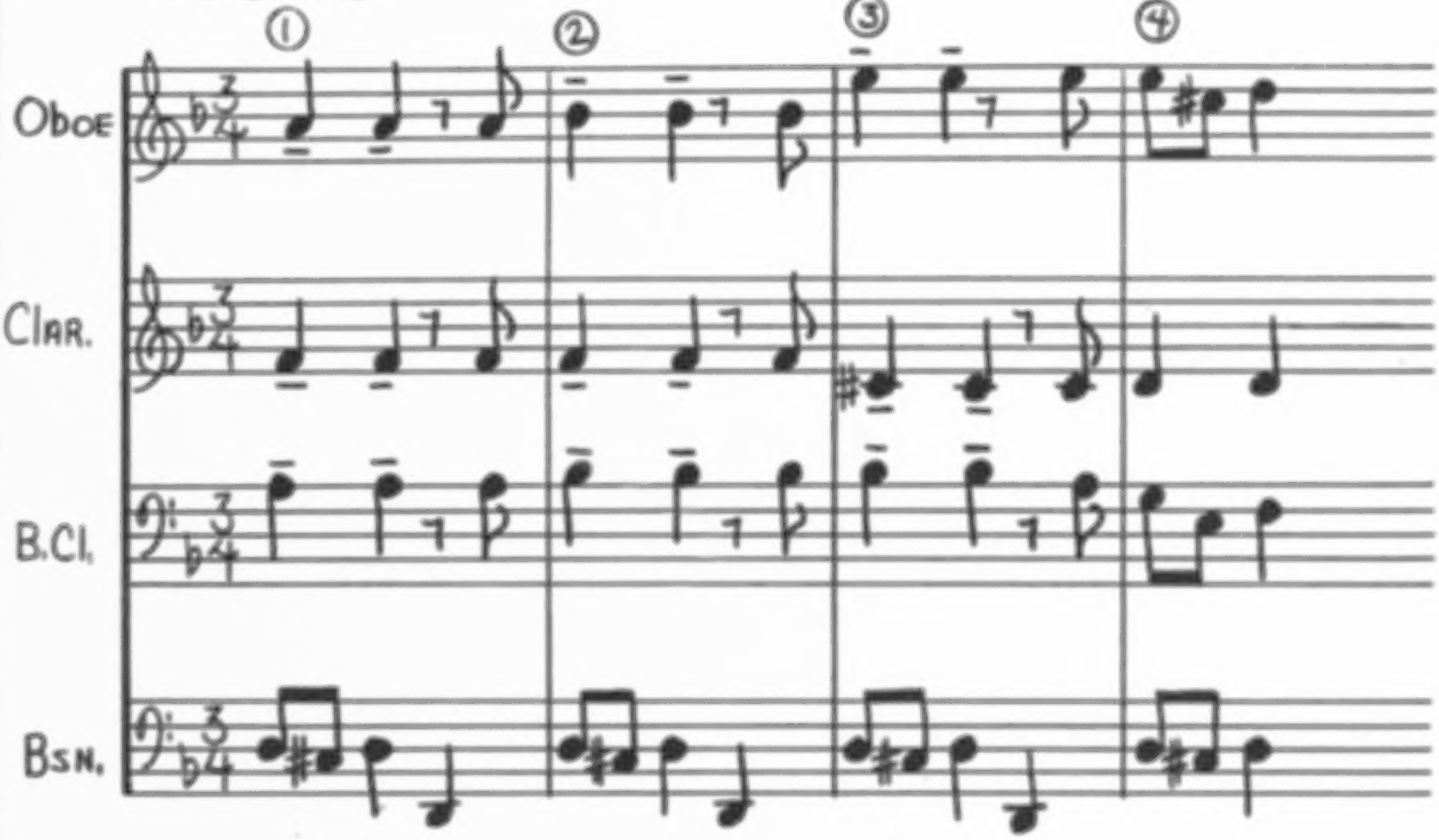
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

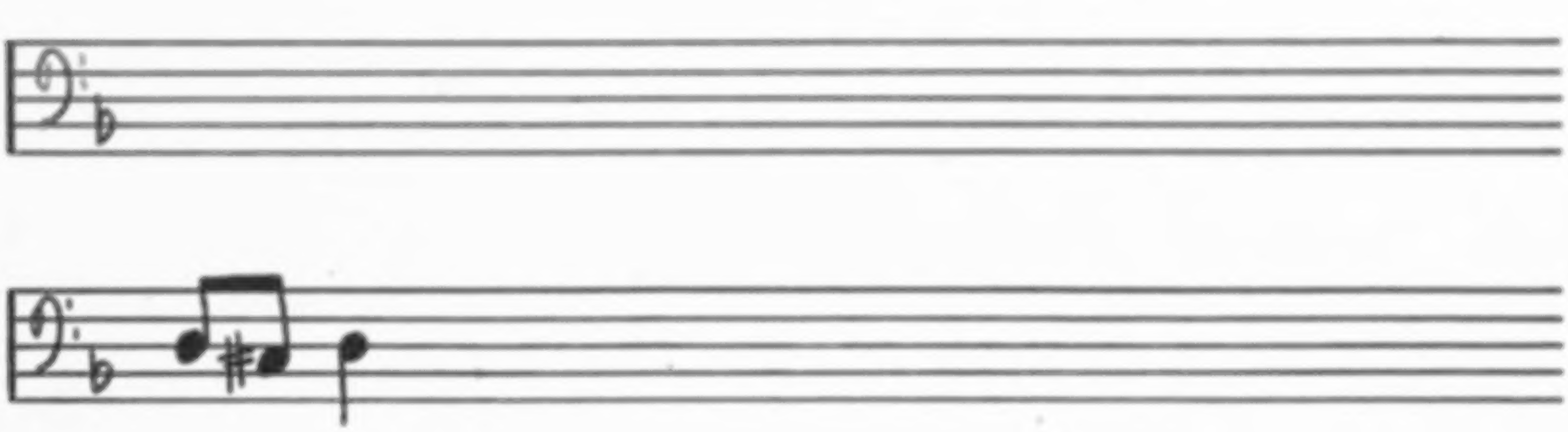

①
②
③
④
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ______________.

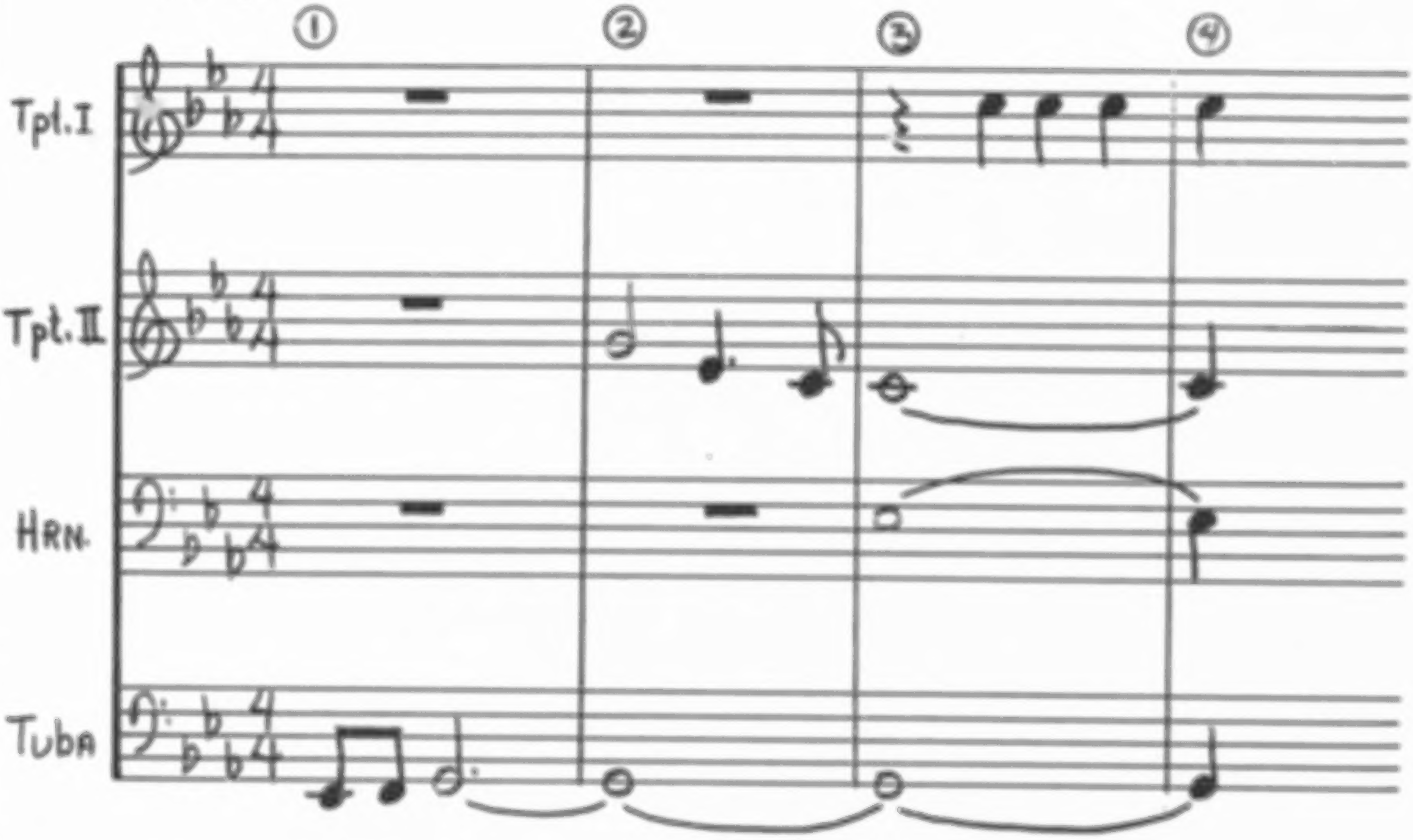
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11

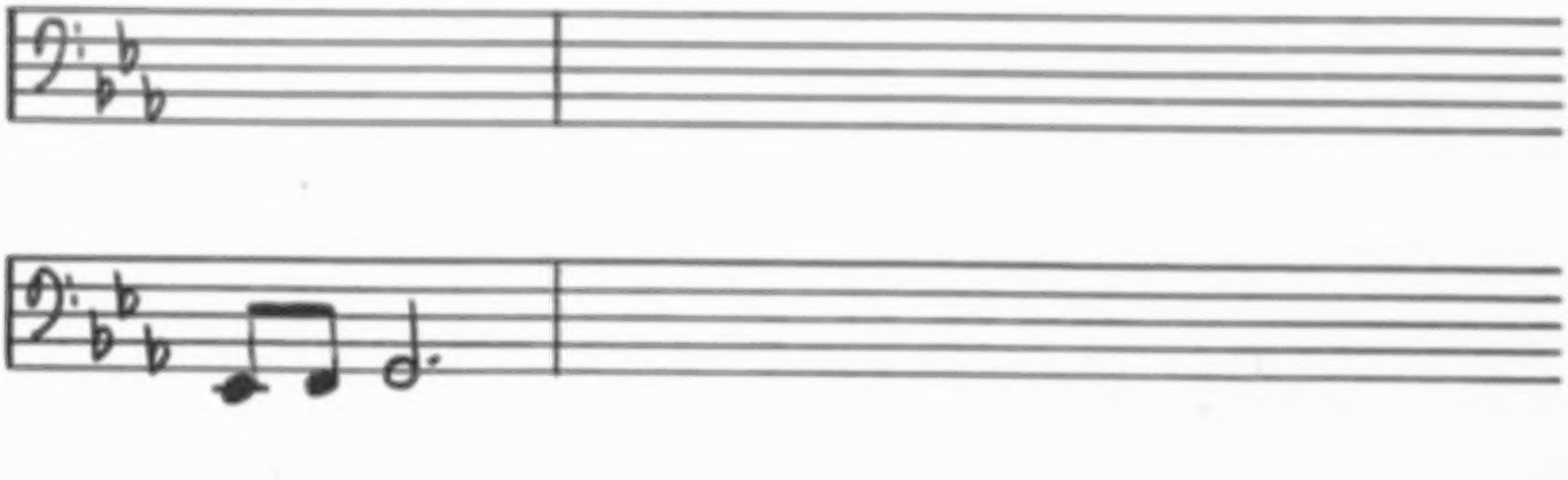

①
②
③
④
Tpl. I
Tpl. II
HRN.
TubA

A. The error occurred in measure ______________.

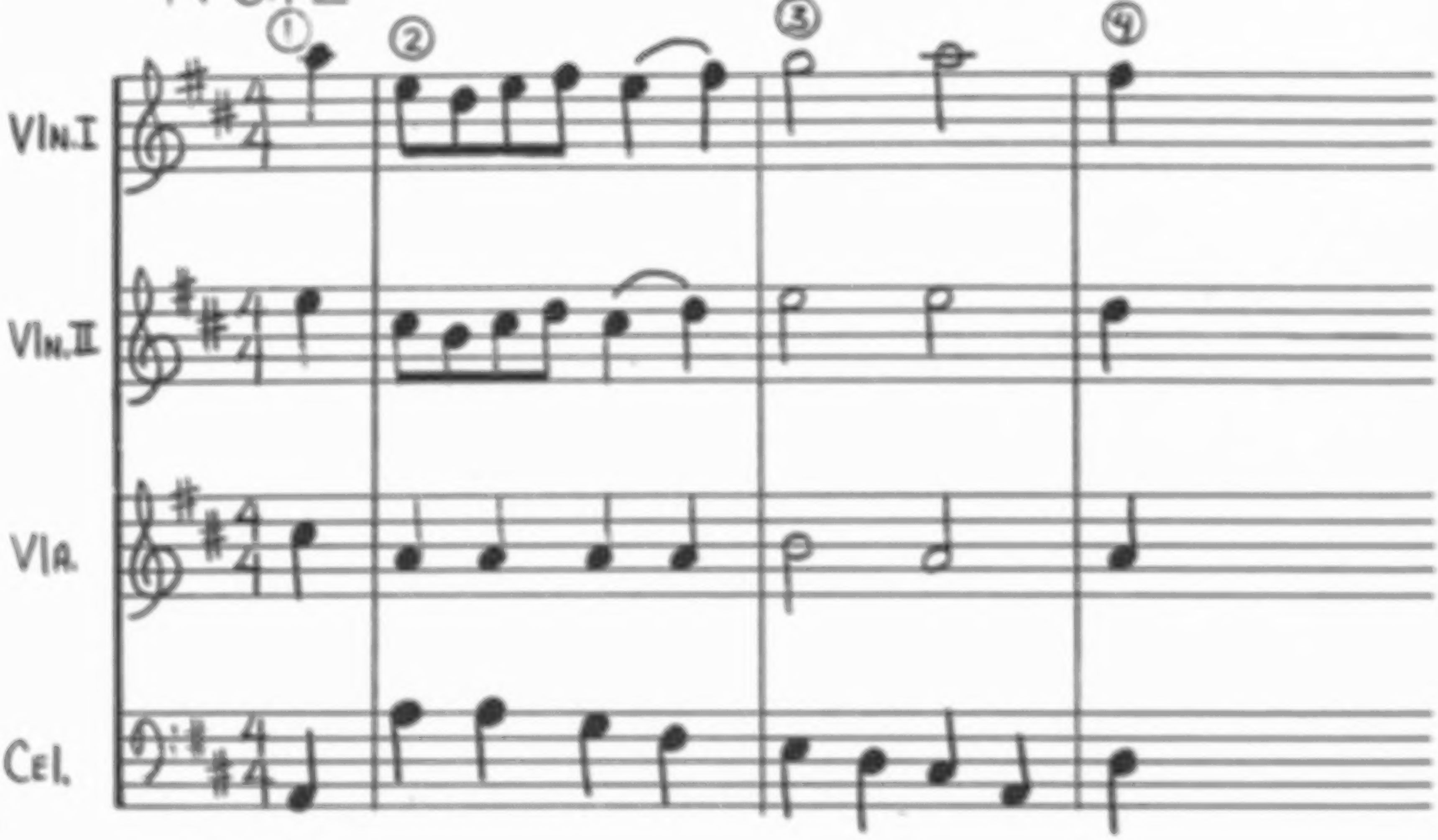
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.12

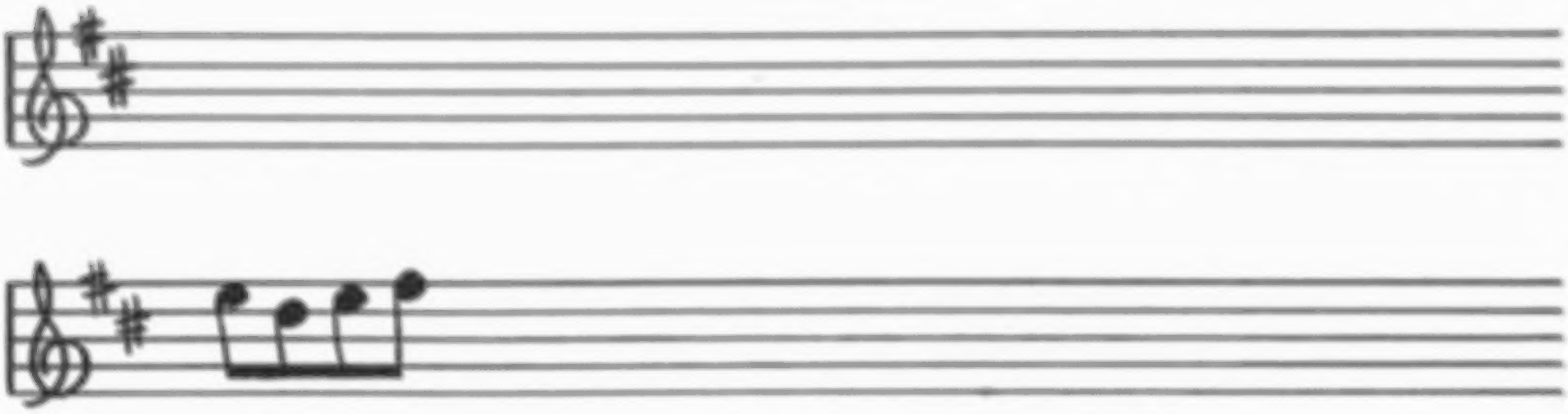

①
②
③
④
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

III

NAME ______________________________

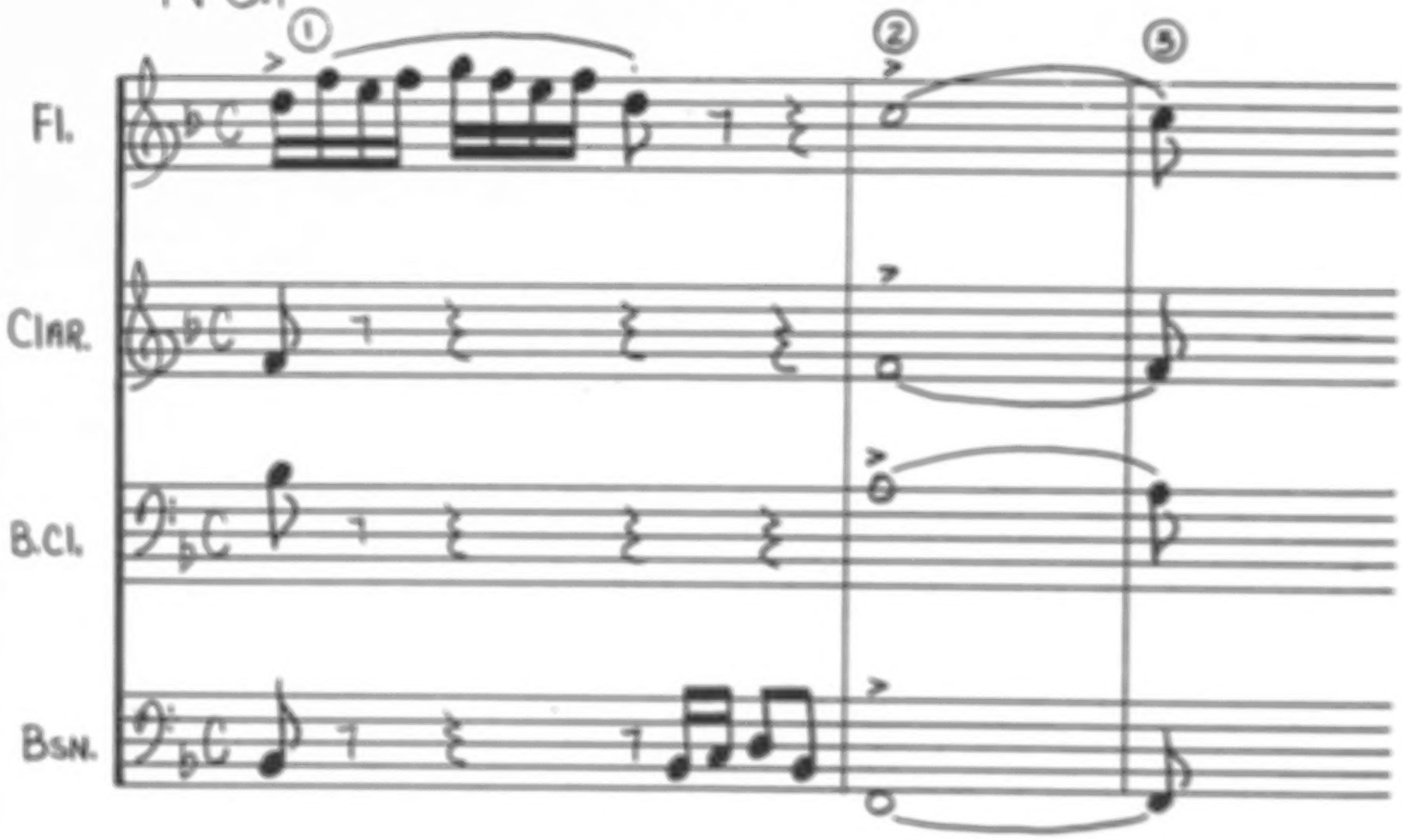
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

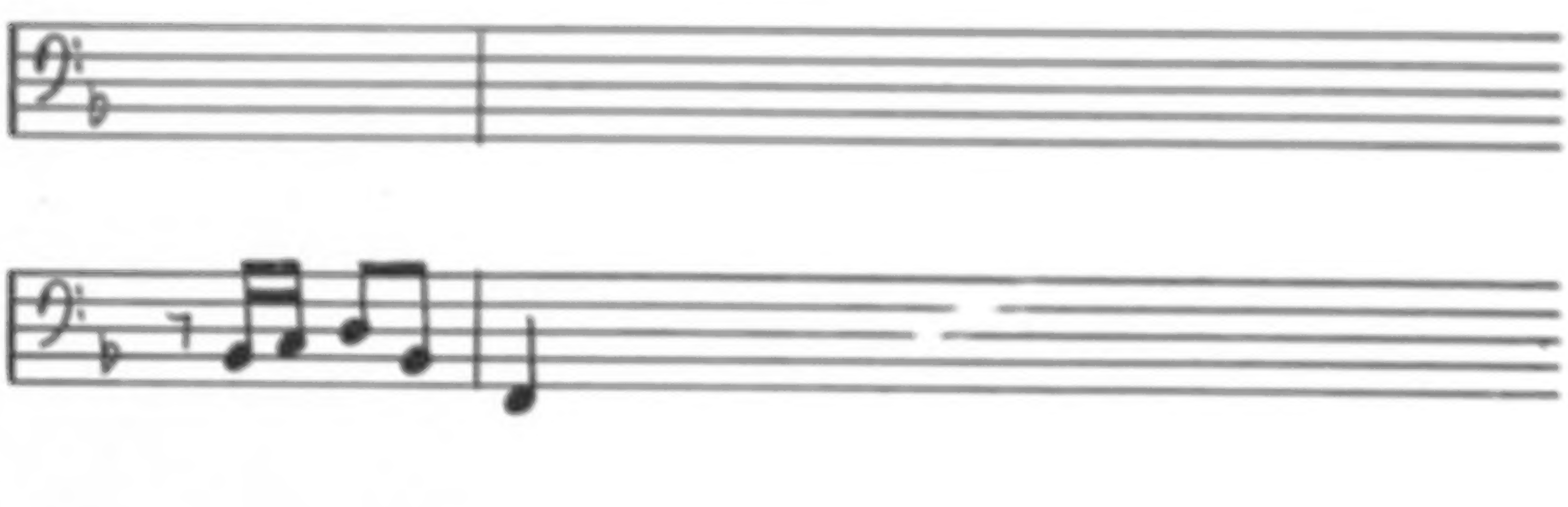


A. The error occurred in measure ________________.

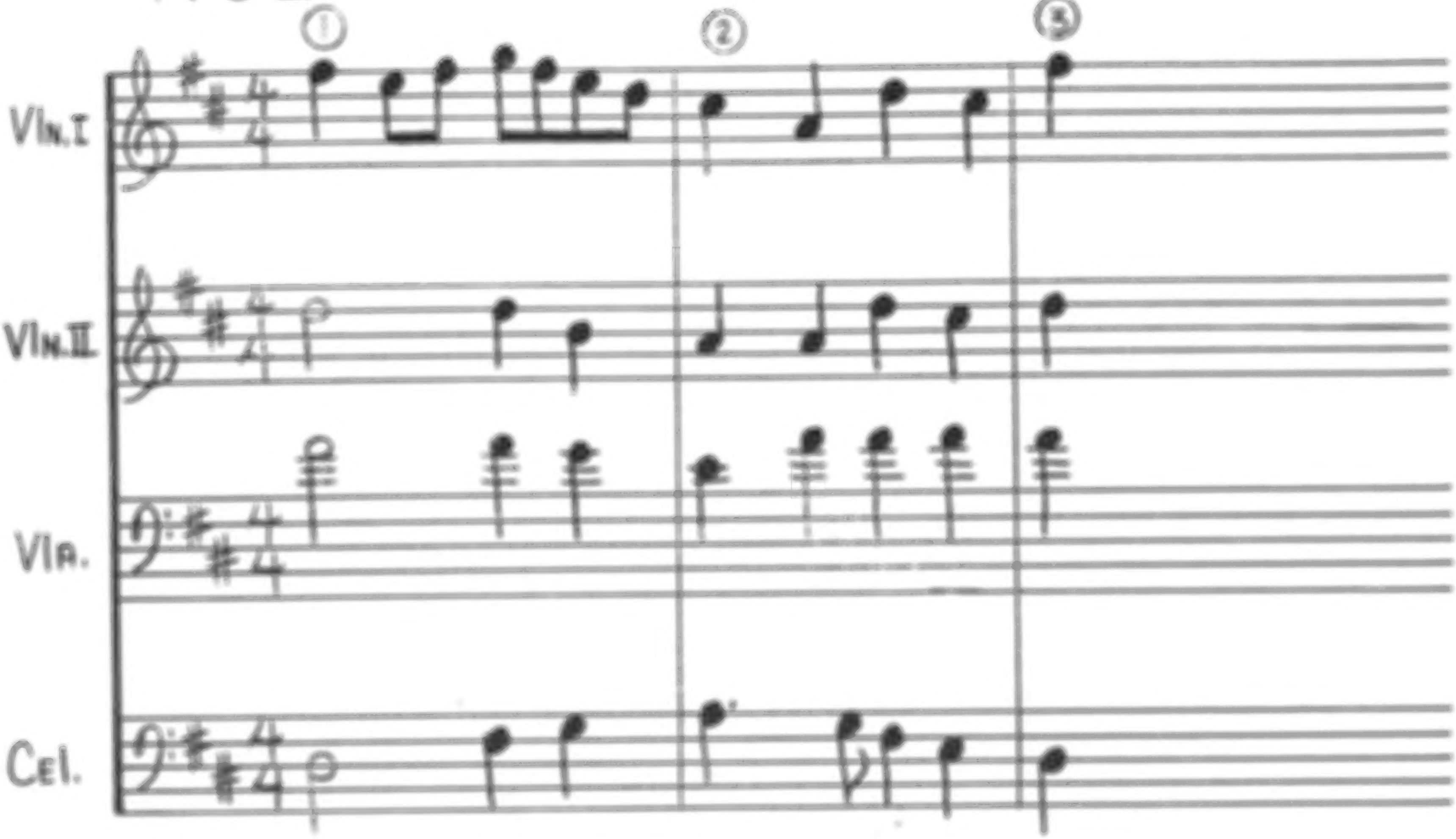
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

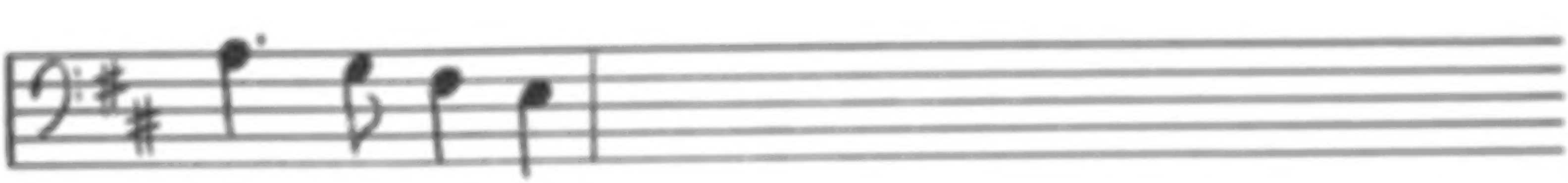

①
②
③
Vln.I
Vln.II
Vla.
Cel.

A. The error occurred in measure ____________.

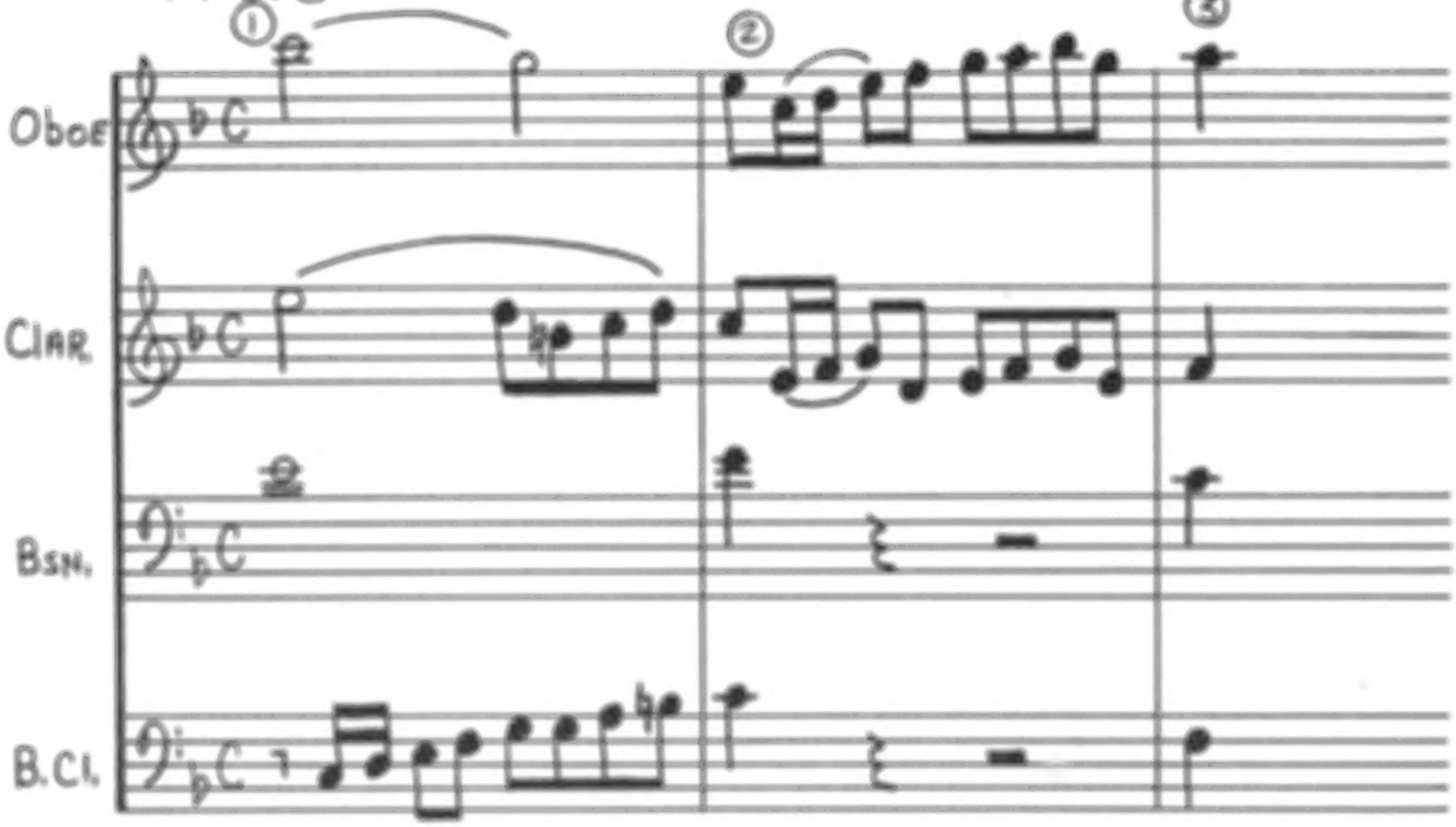
B. It was an error in P R (circle one).

C. The error was made by ____________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

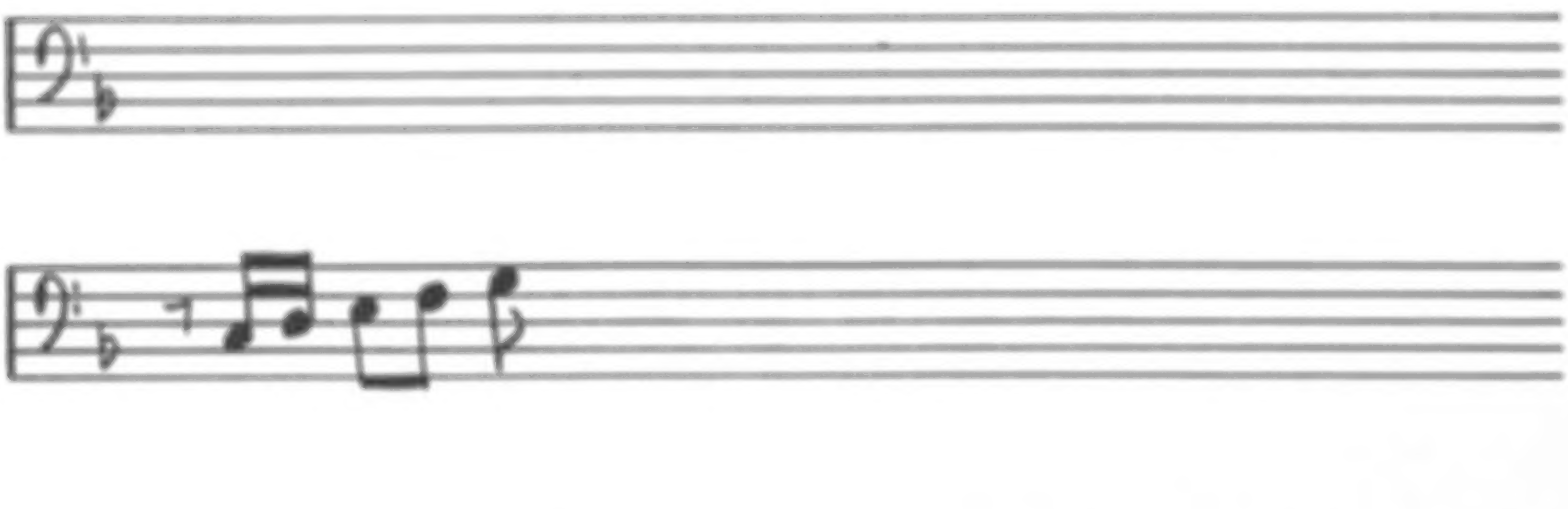

①
②
③
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

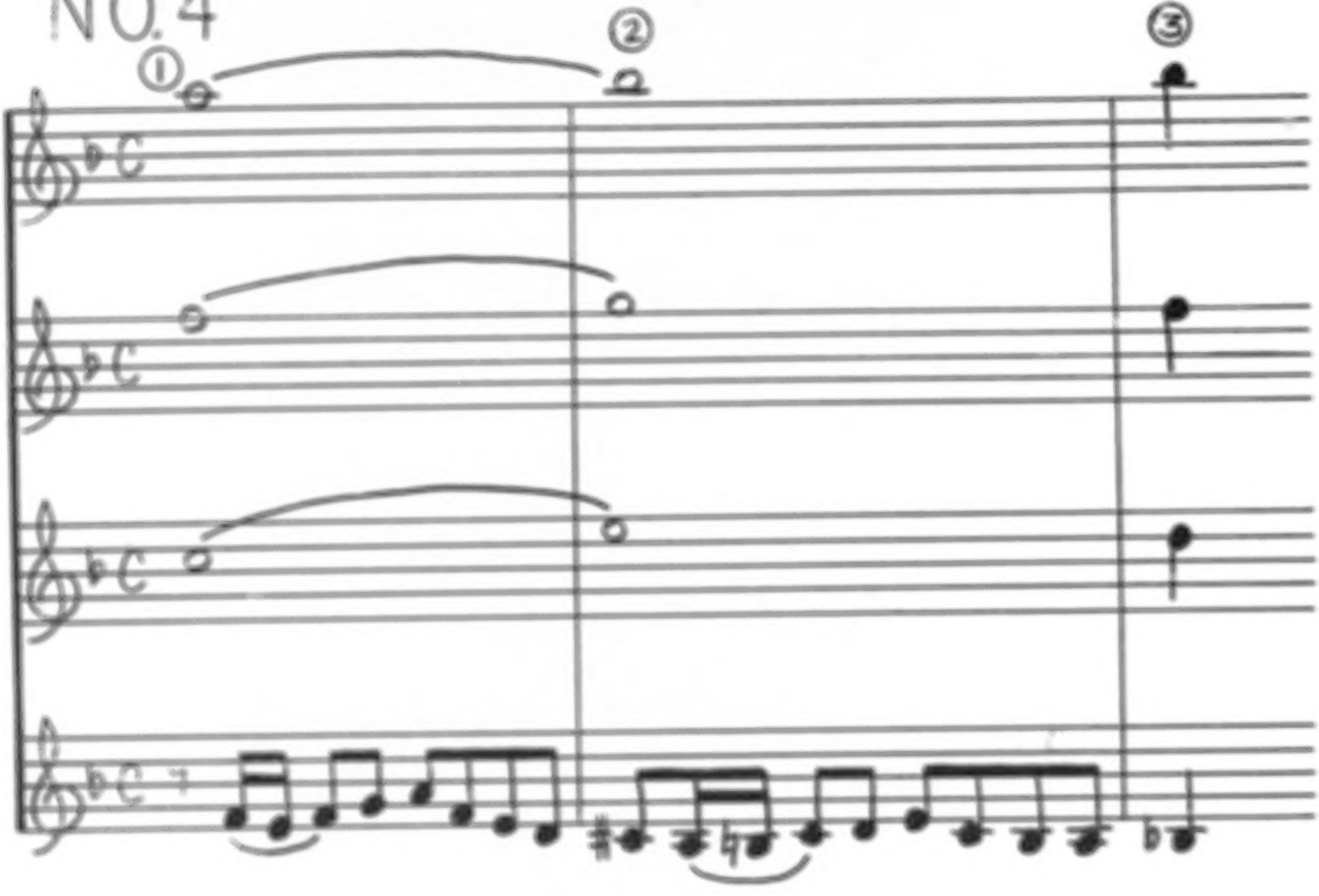
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4

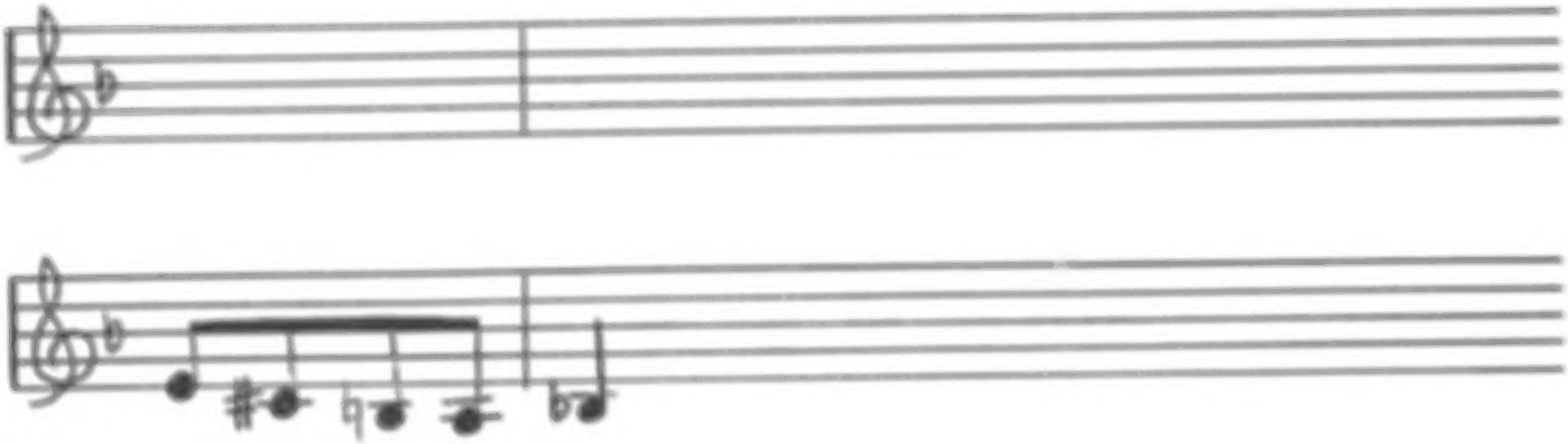

①
②
③
Fl.
Oboe
Clar.
Hrn.

A. The error occurred in measure ______________.

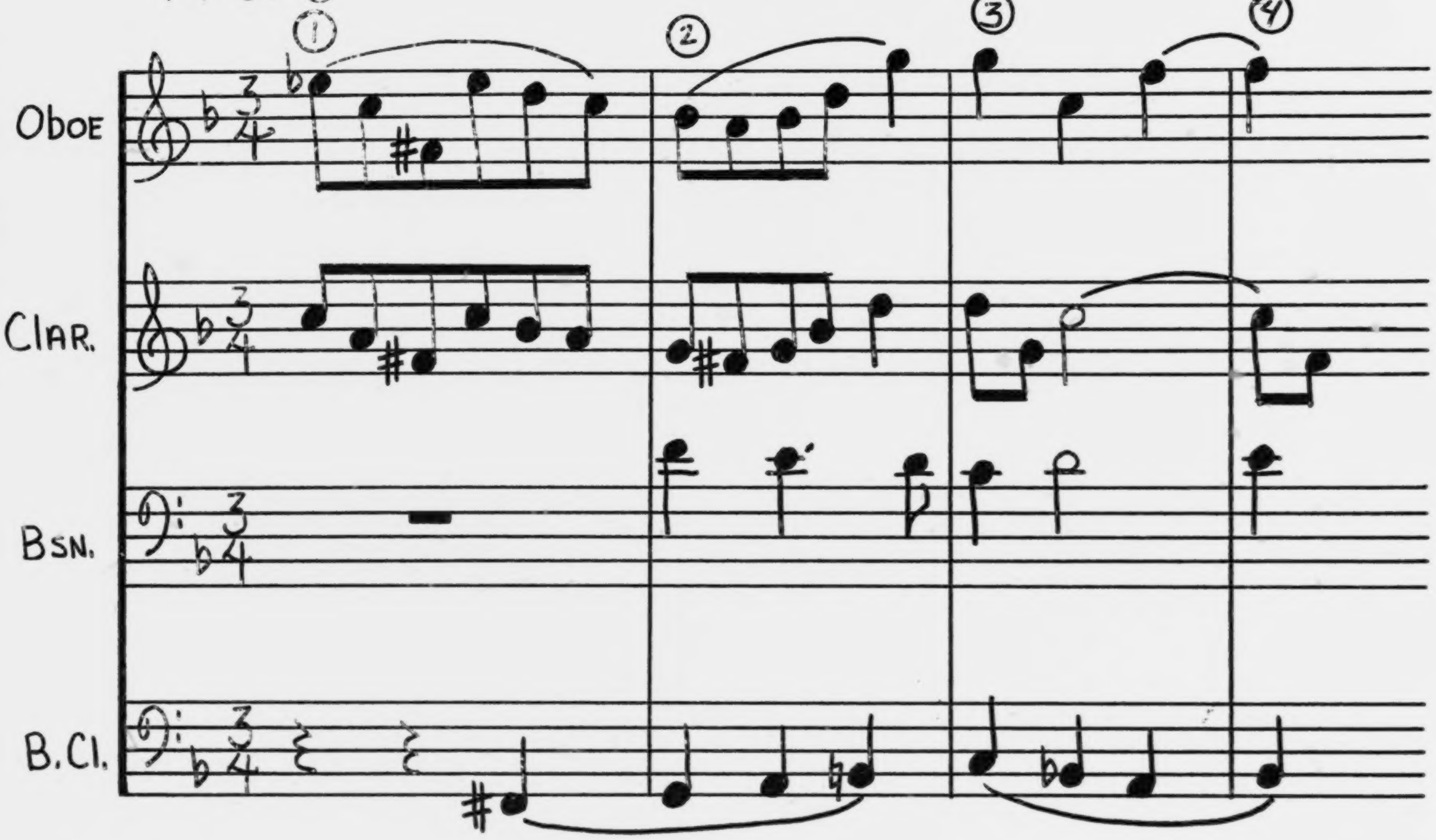
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the stall above it write it as played.



NO. 5

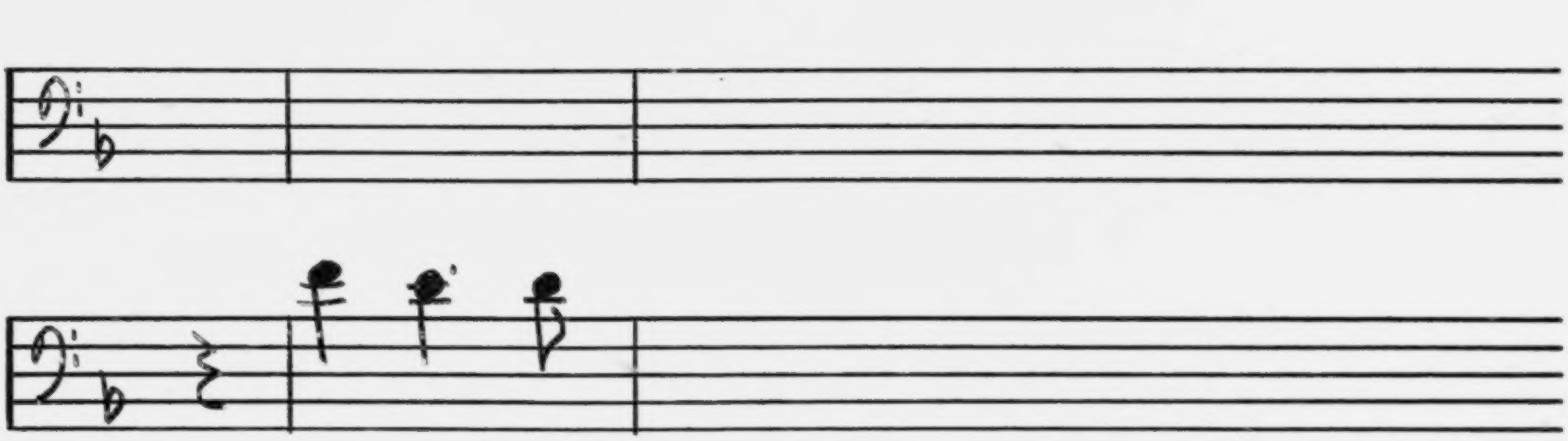

①
②
③
④
Oboe
Clar.
Bsn.
B. Cl.

A. The error occurred in measure ______________.

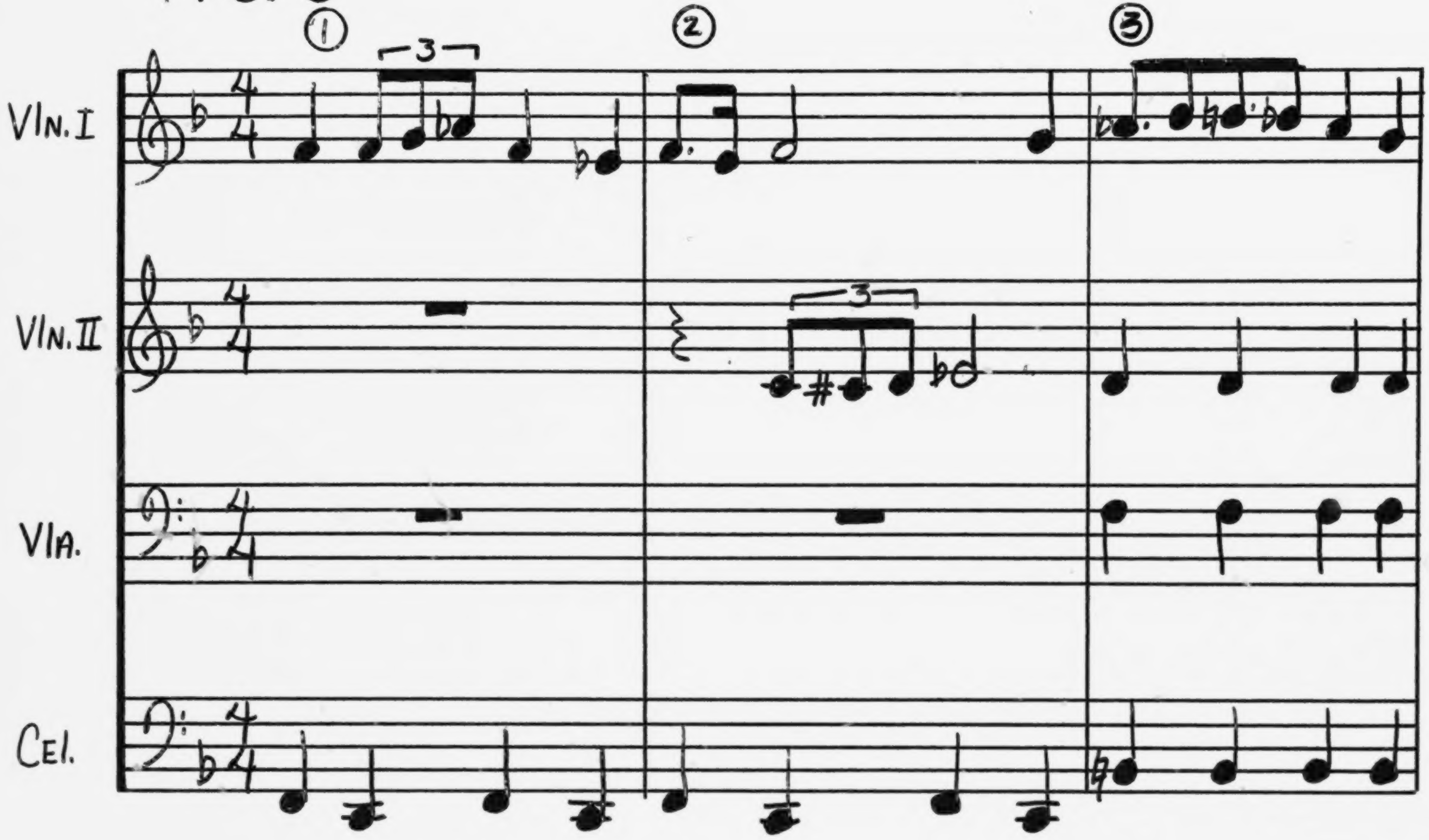
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

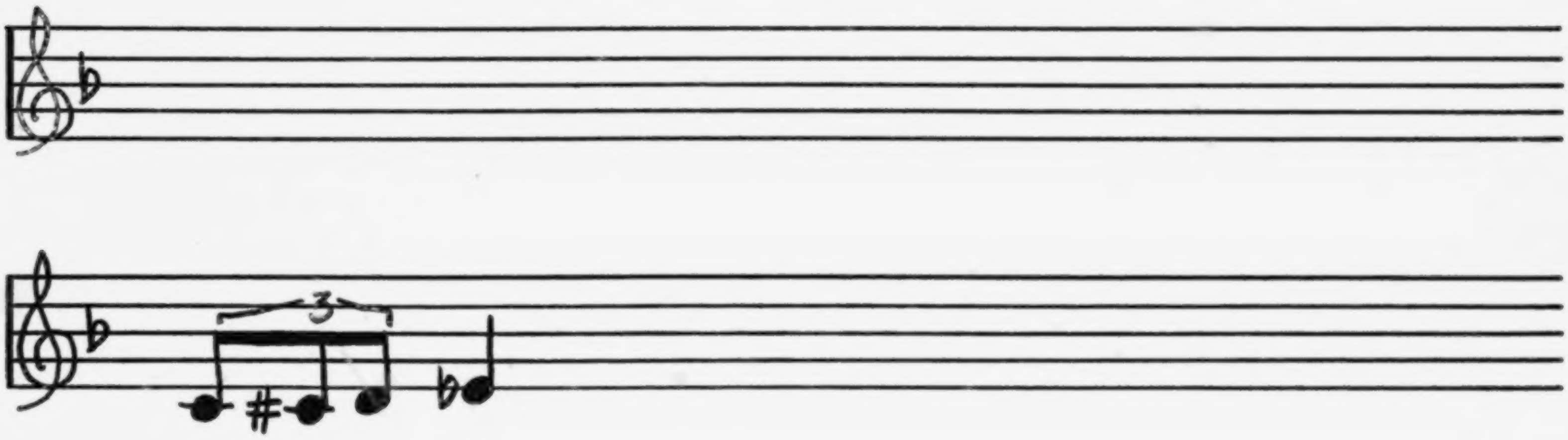

①
②
③
VIN. I
VIN. II
VIA.
CEl.
3
3

A. The error occurred in measure ______________.

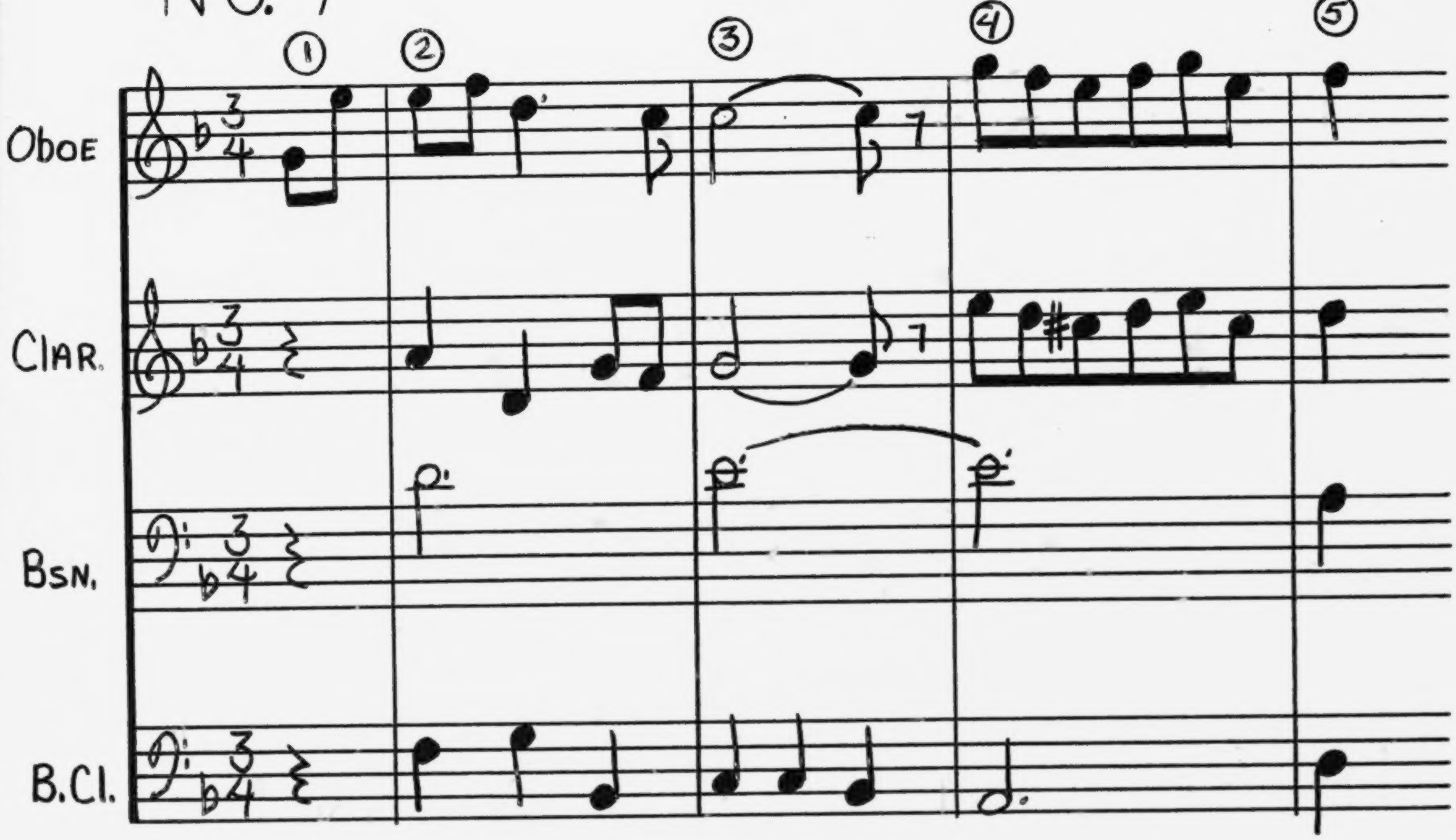
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

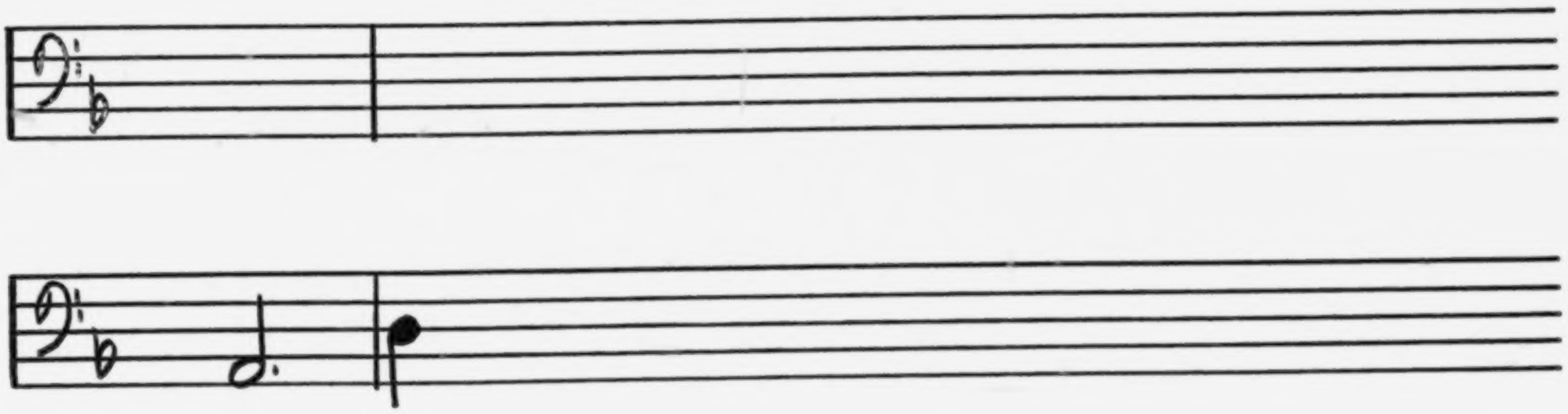

①
②
③
④
⑤
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

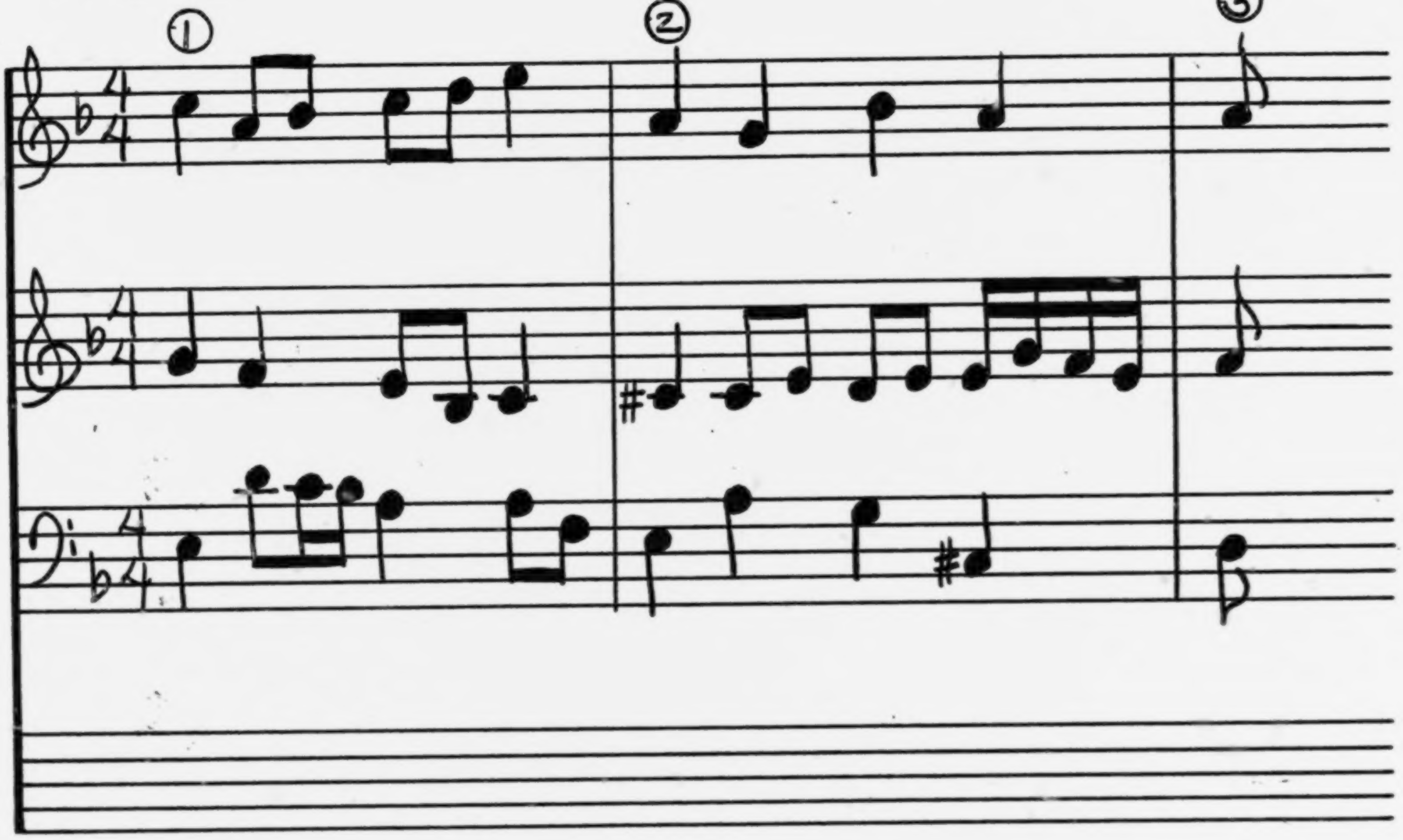
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

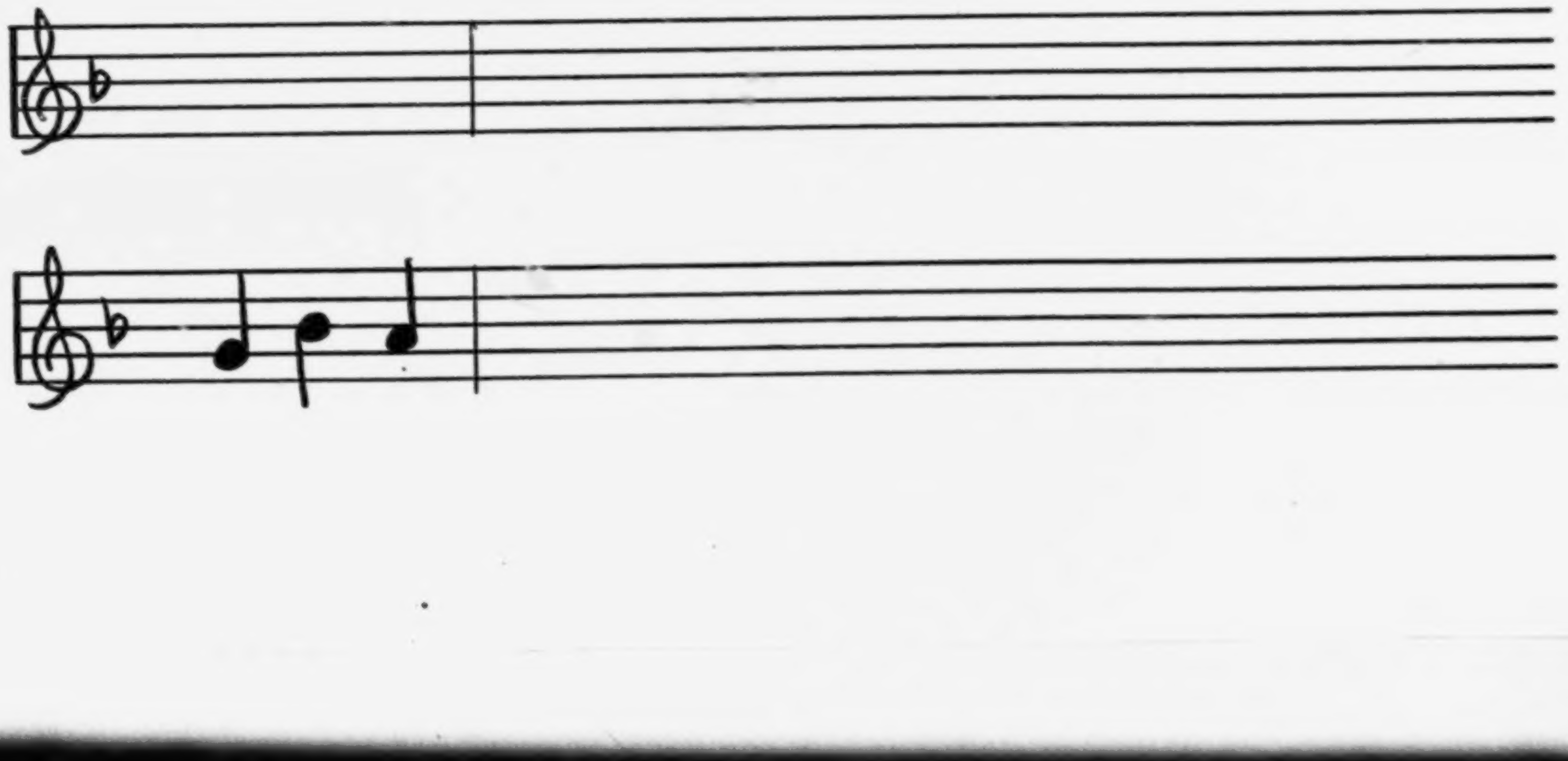


A. The error occurred in measure ______________.

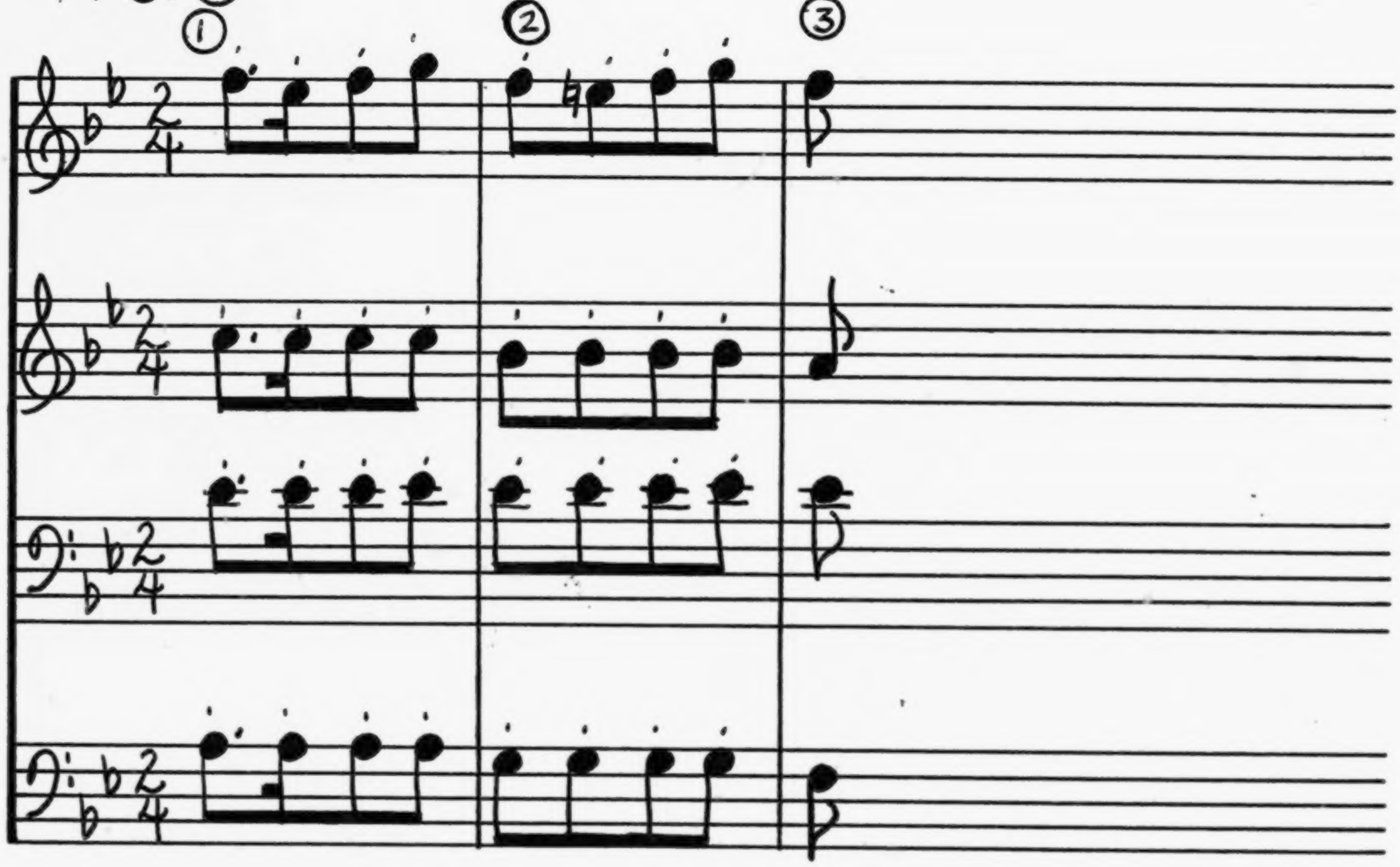
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9



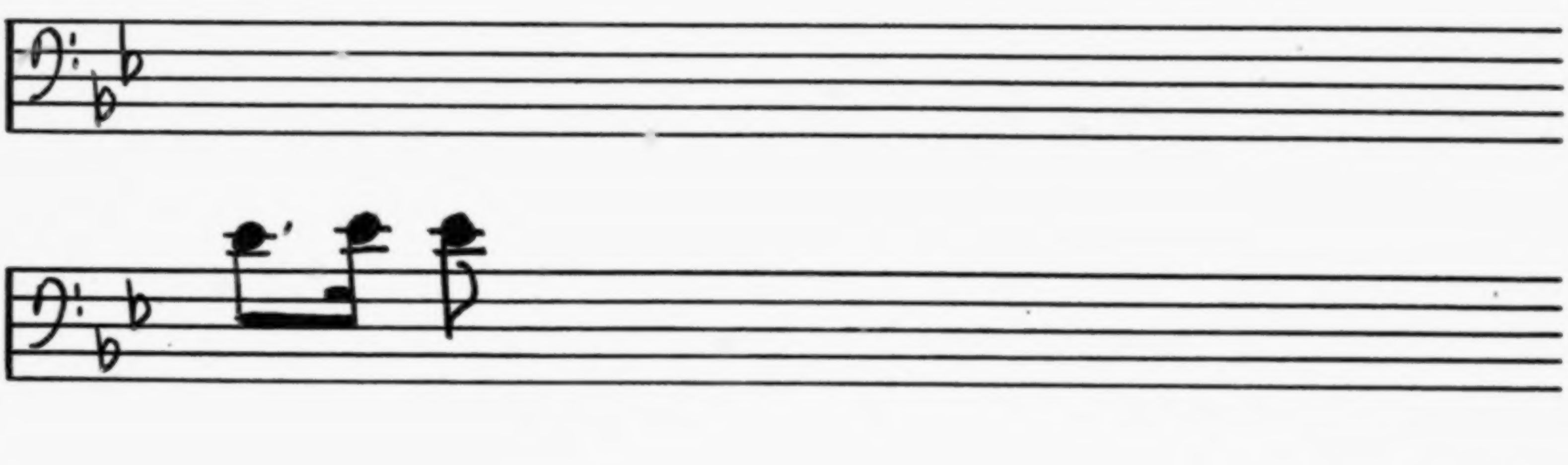
①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ____________.

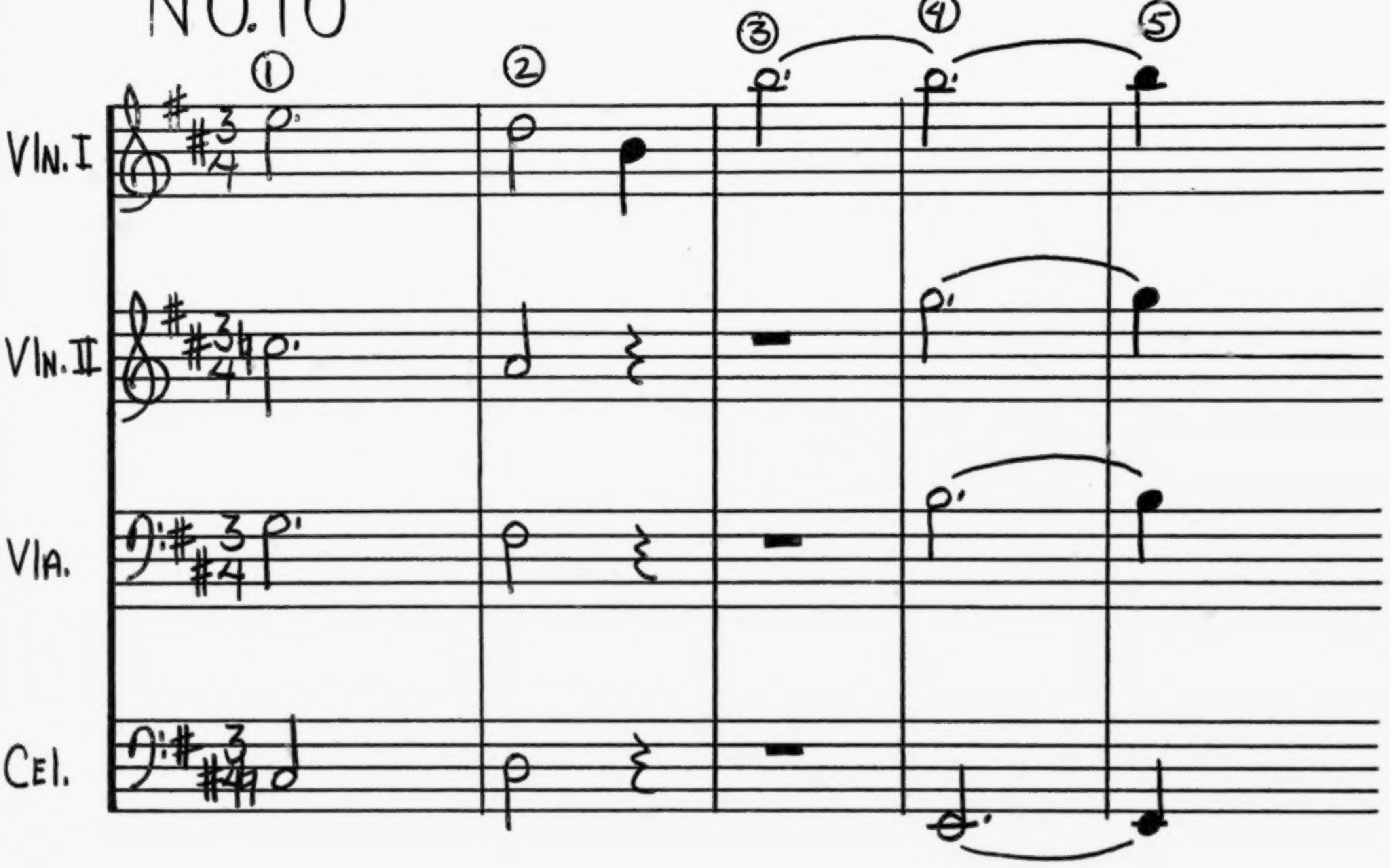
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 10

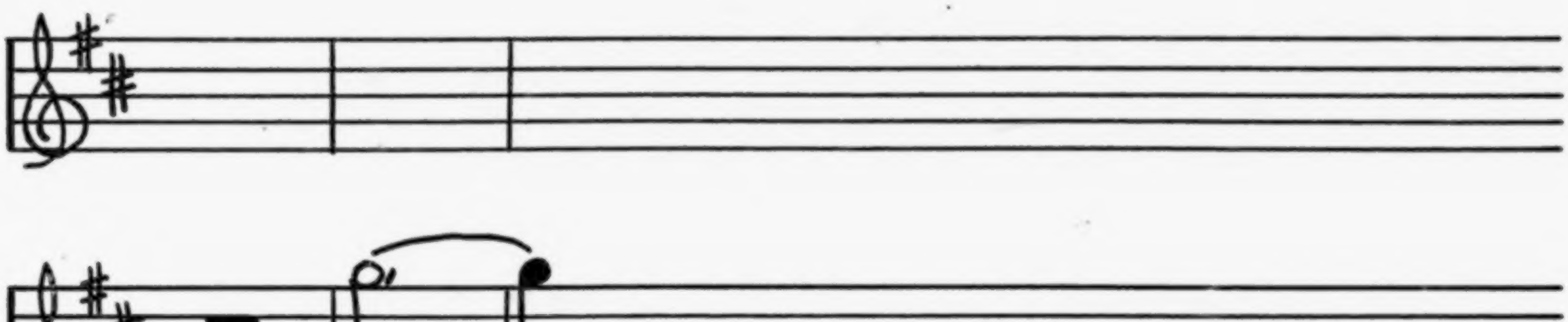

①
②
③
④
⑤
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

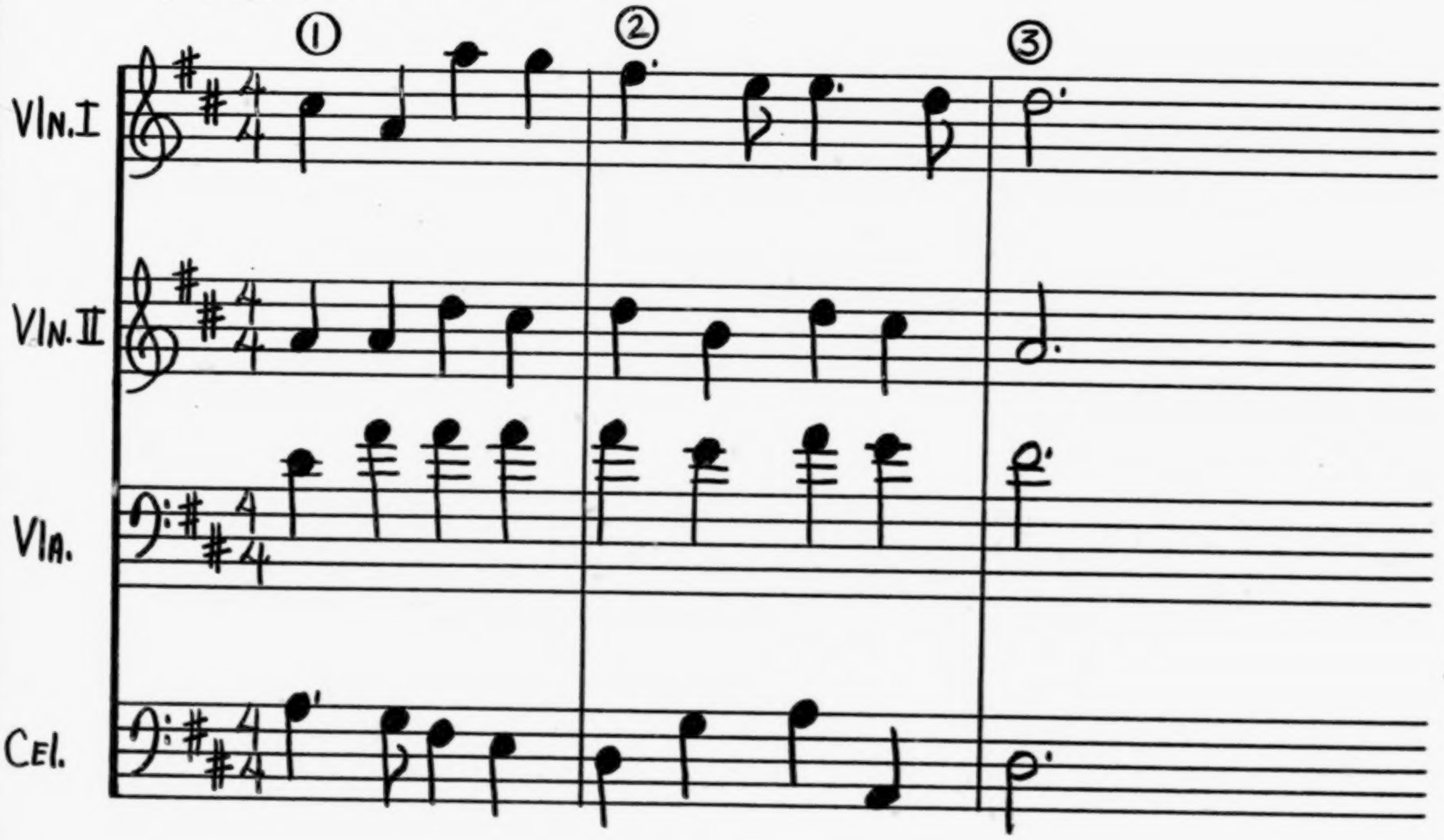
B. It was an error in **P** **R** (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11

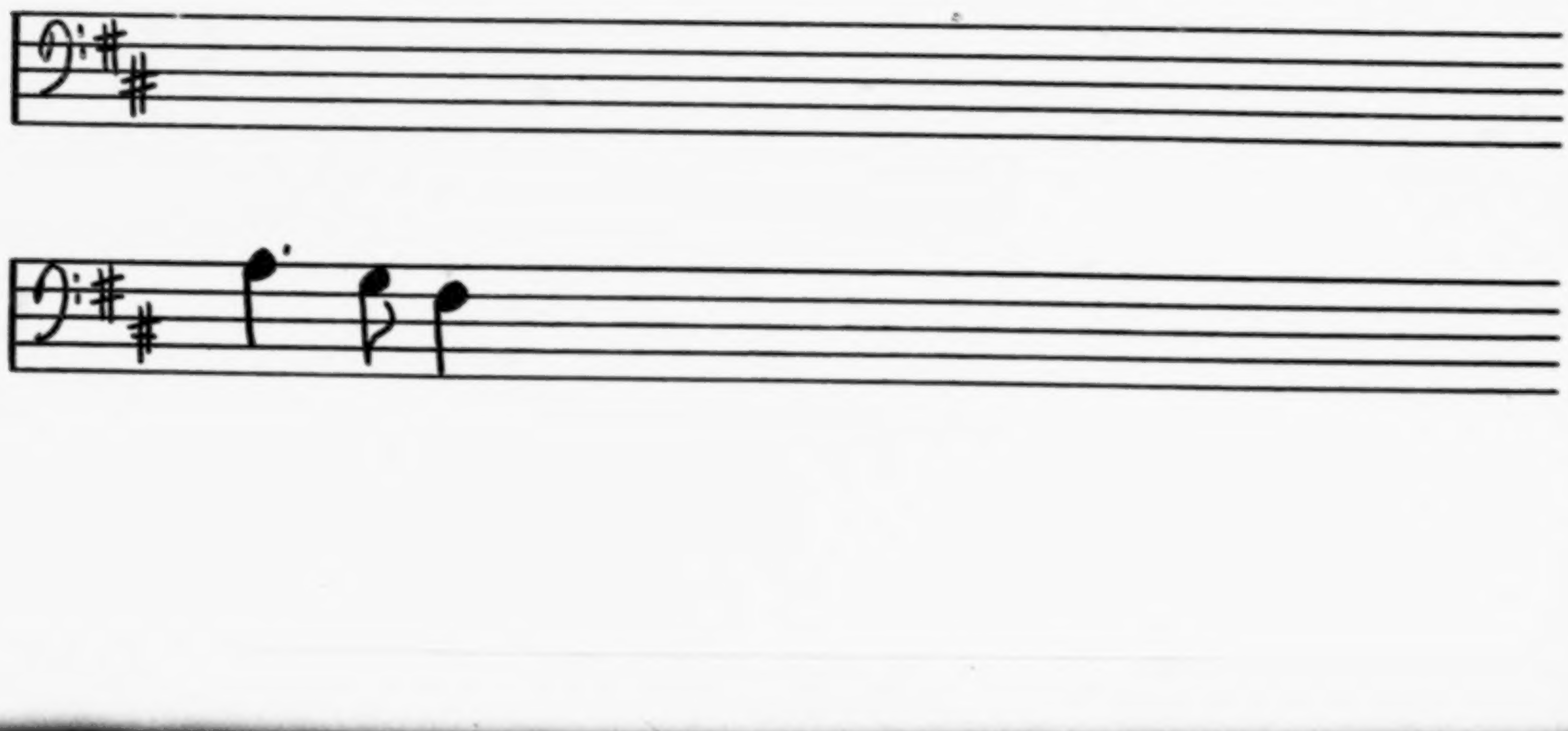

①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

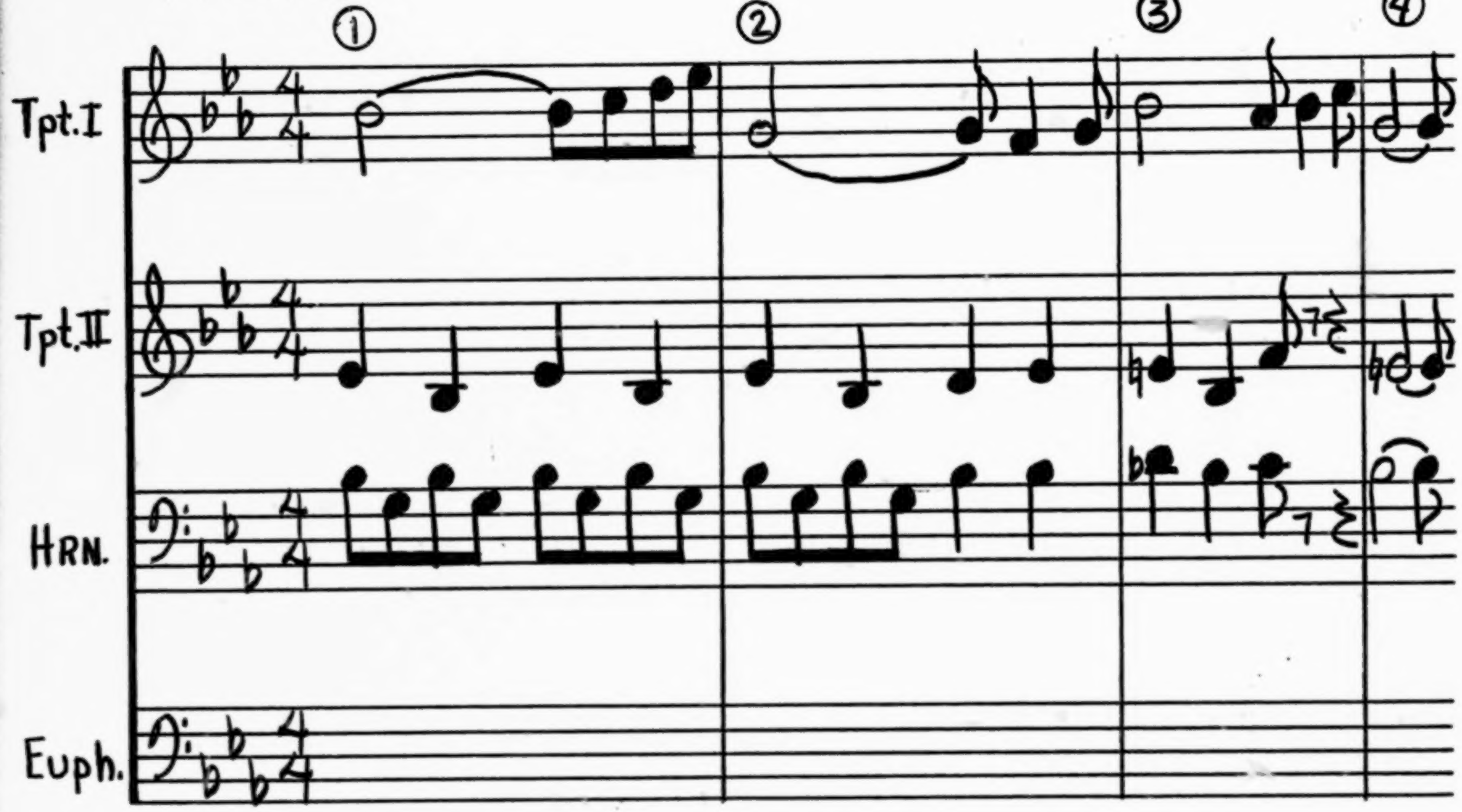
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.12



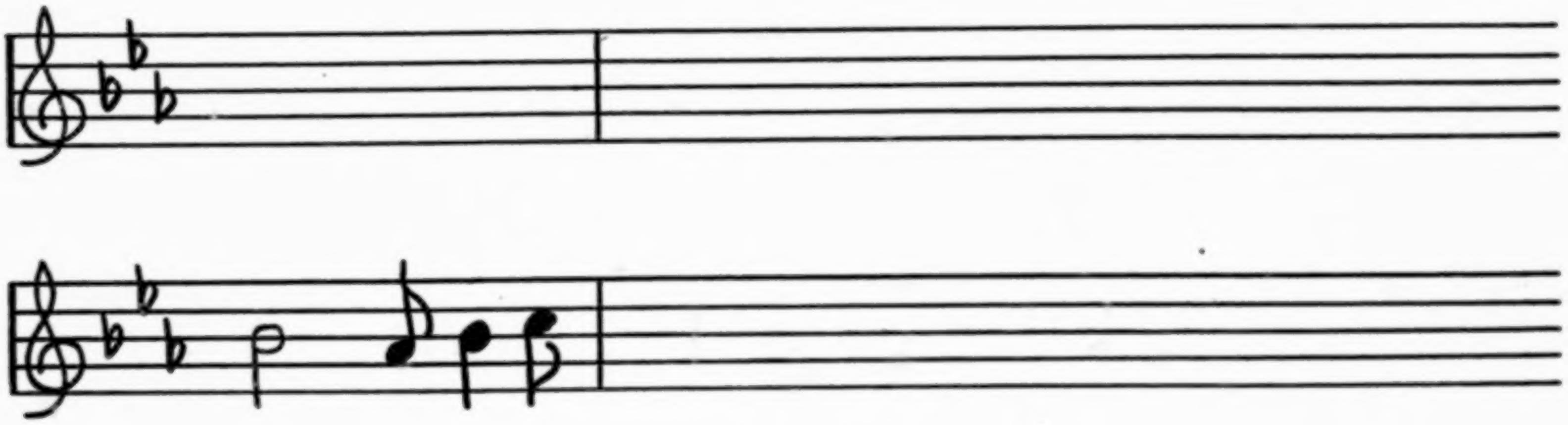
①
②
③
④
Tpt.I
Tpt.II
HRN.
Euph.

A. The error occurred in measure _______________.

B. It was an error in P R (circle one).

C. The error was made by _______________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

IV

NAME ______________________________

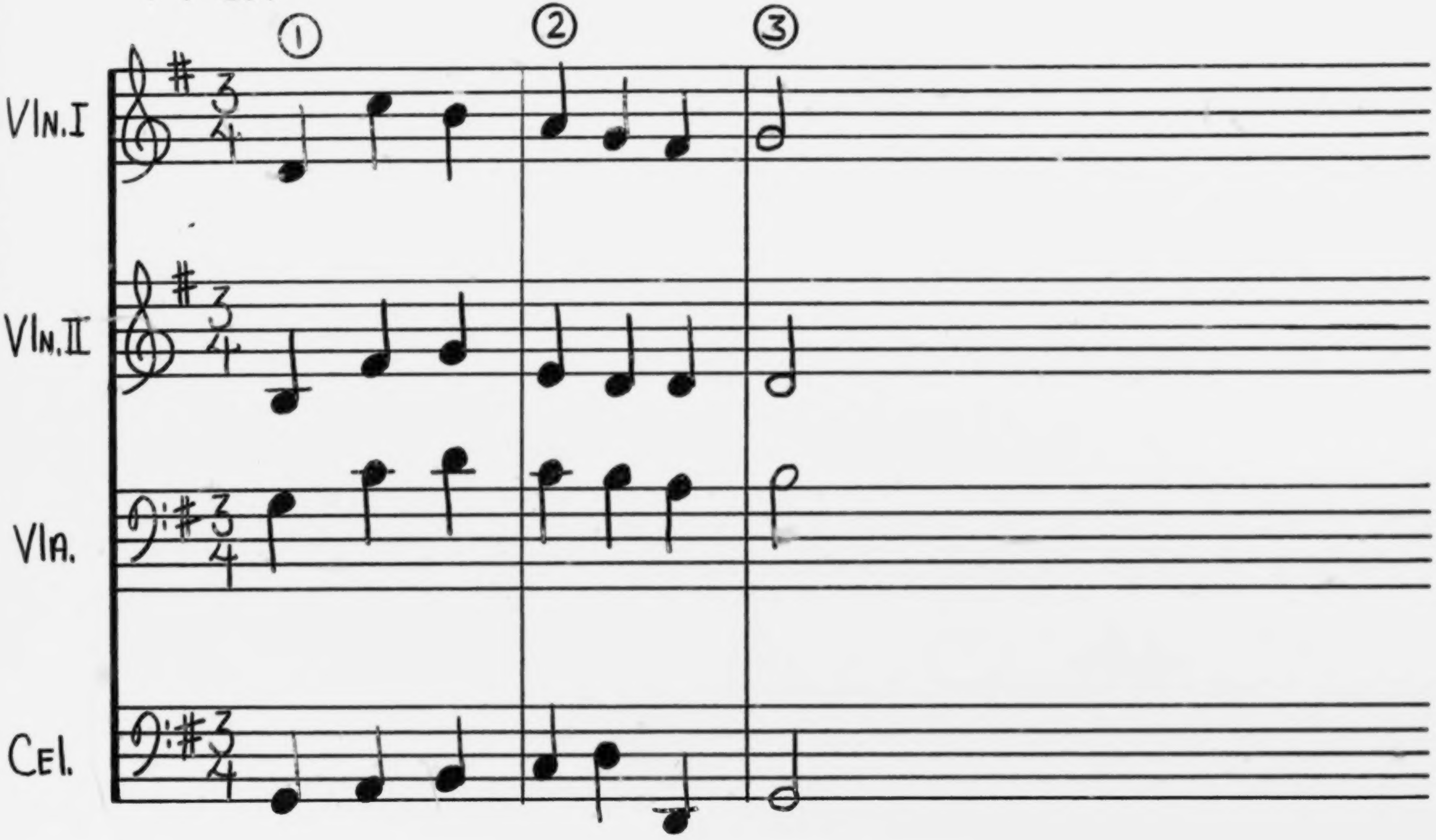
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

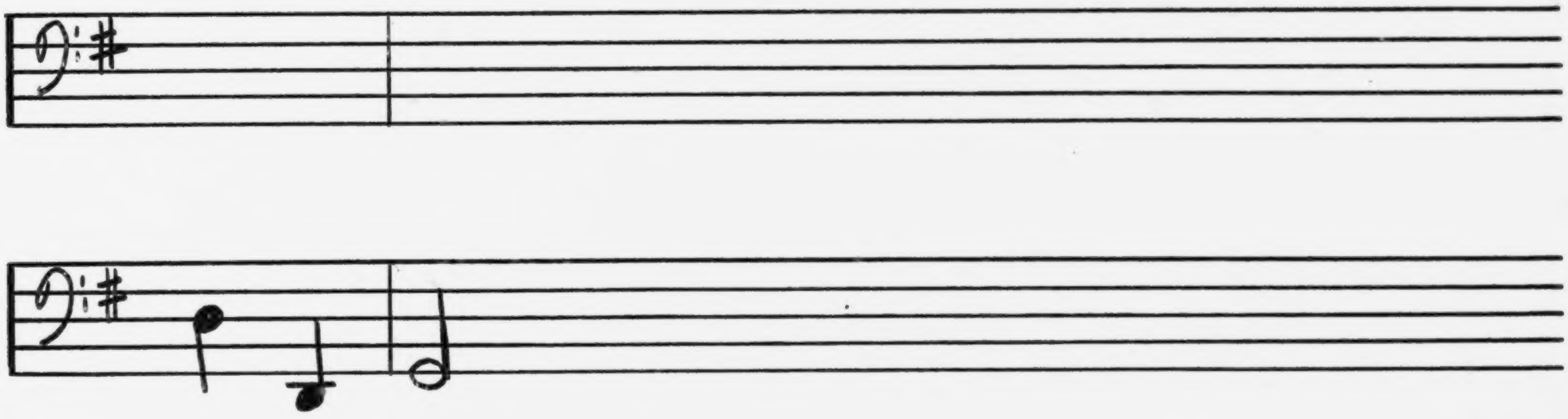

①
②
③
VIn.I
VIn.II
VIa.
Cel.

A. The error occurred in measure ______________.

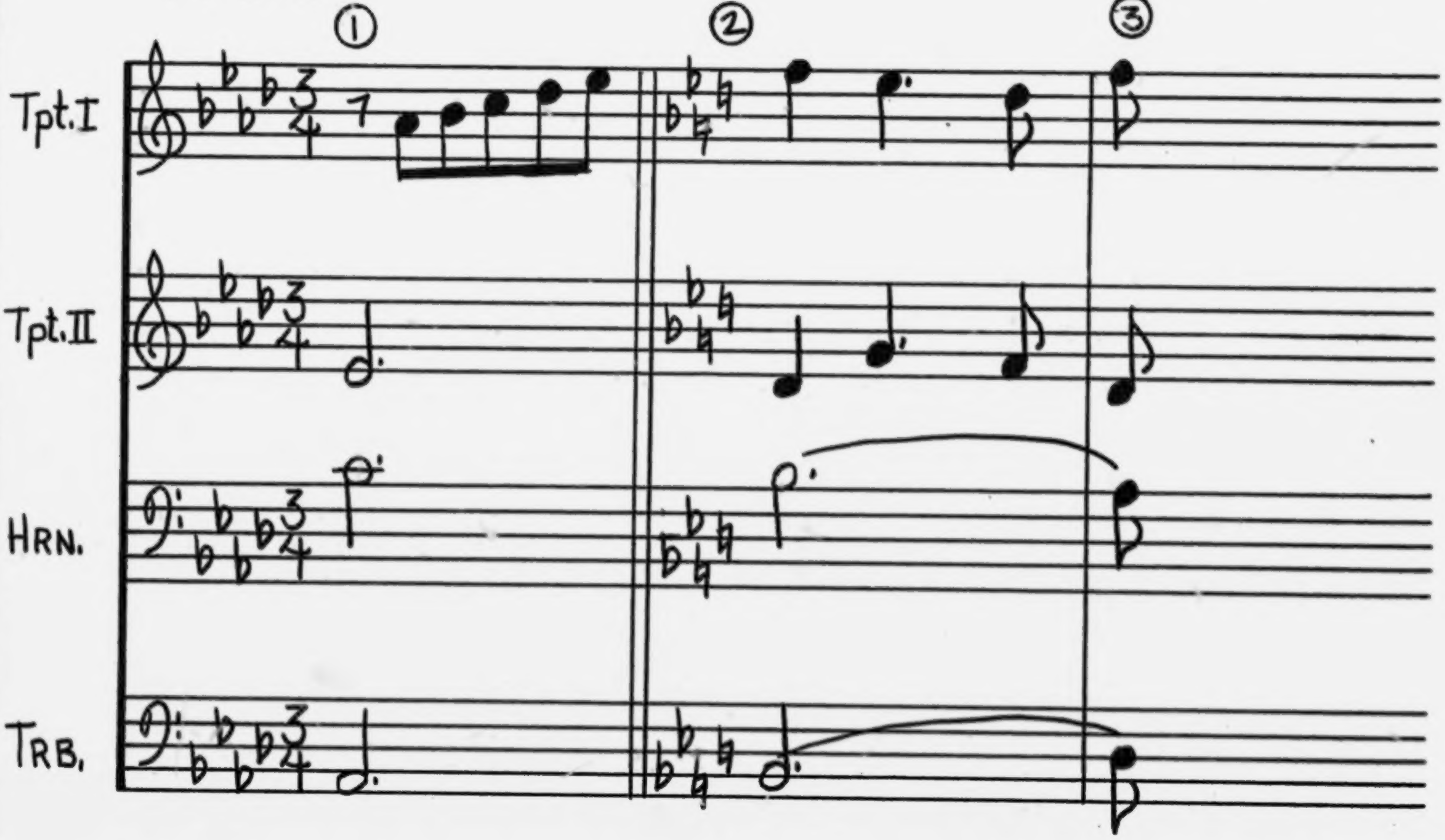
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

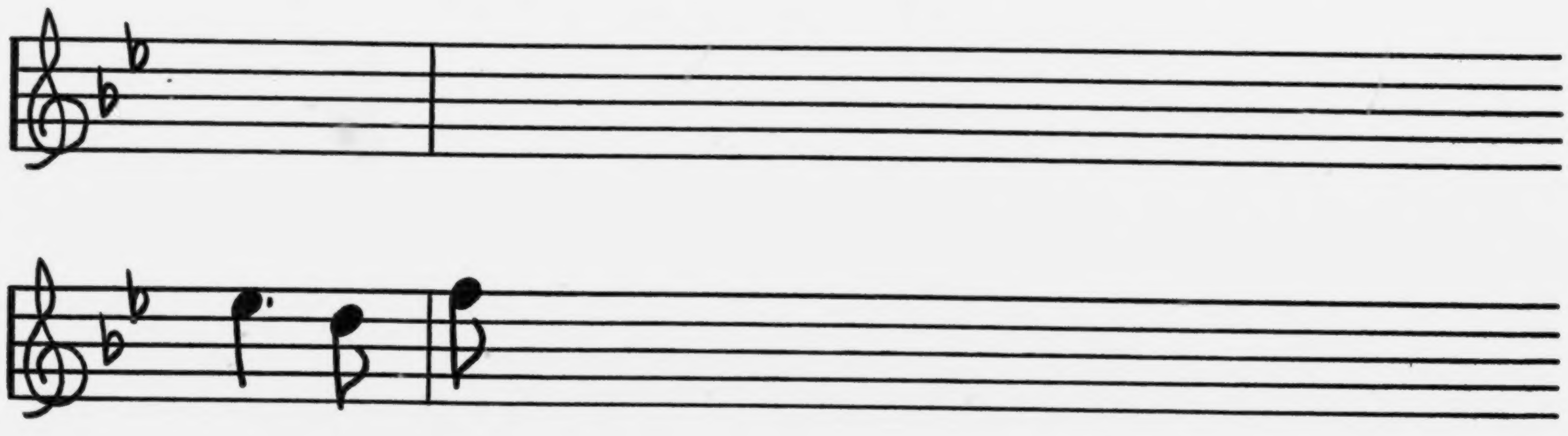

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.
3
4

A. The error occurred in measure ______________.

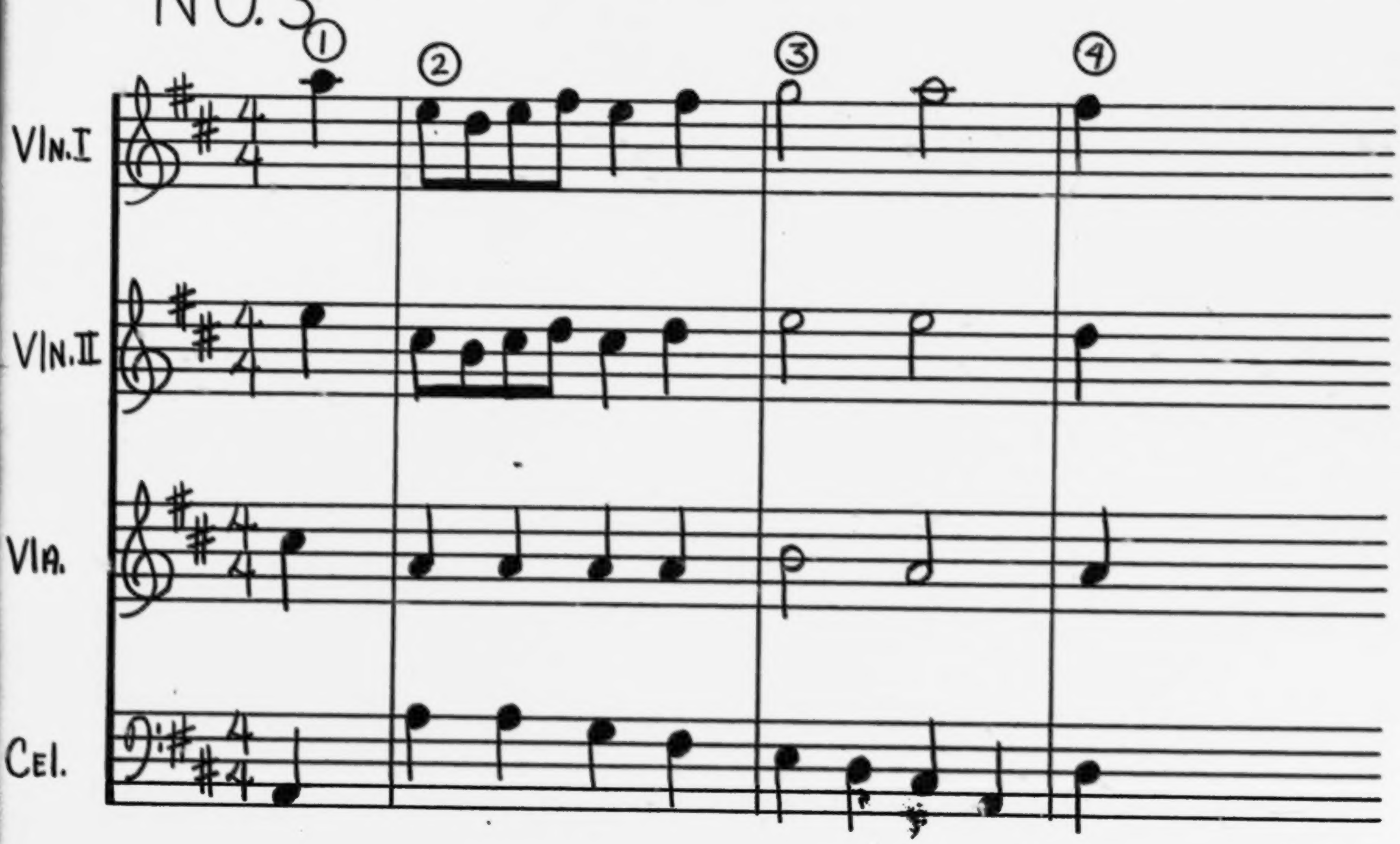
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.3

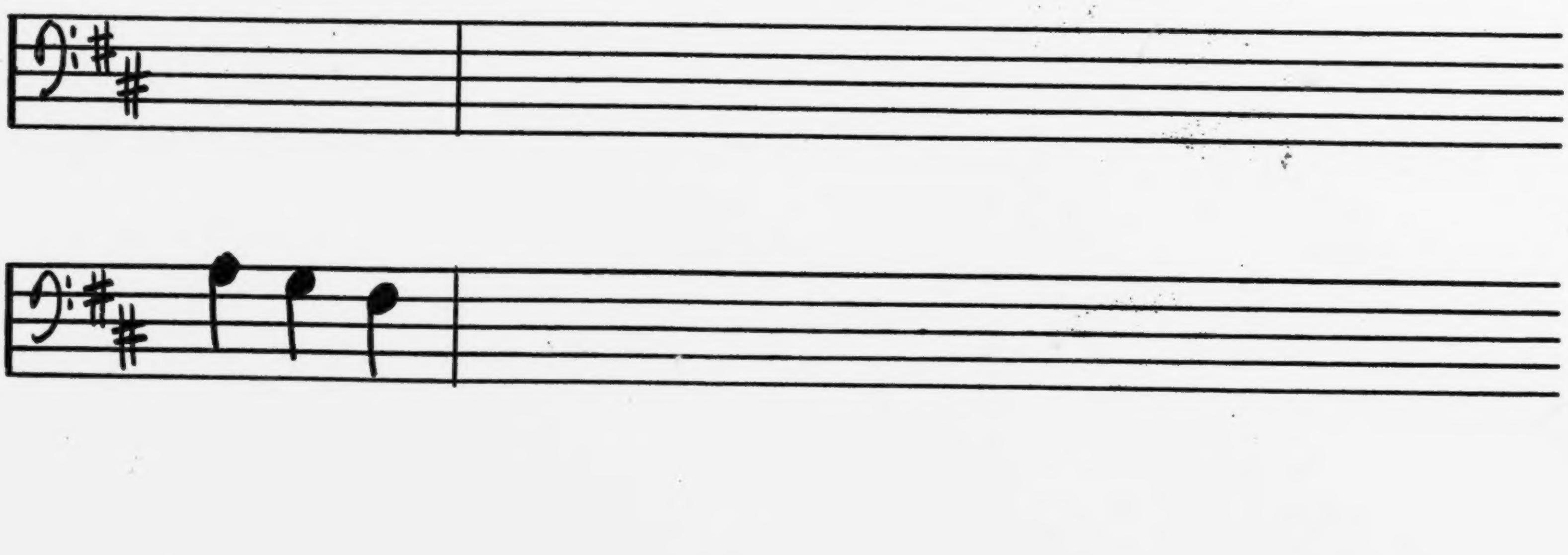

①
②
③
④
VIN.I
VIN.II
VIA.
CEL.

A. The error occurred in measure ______________.

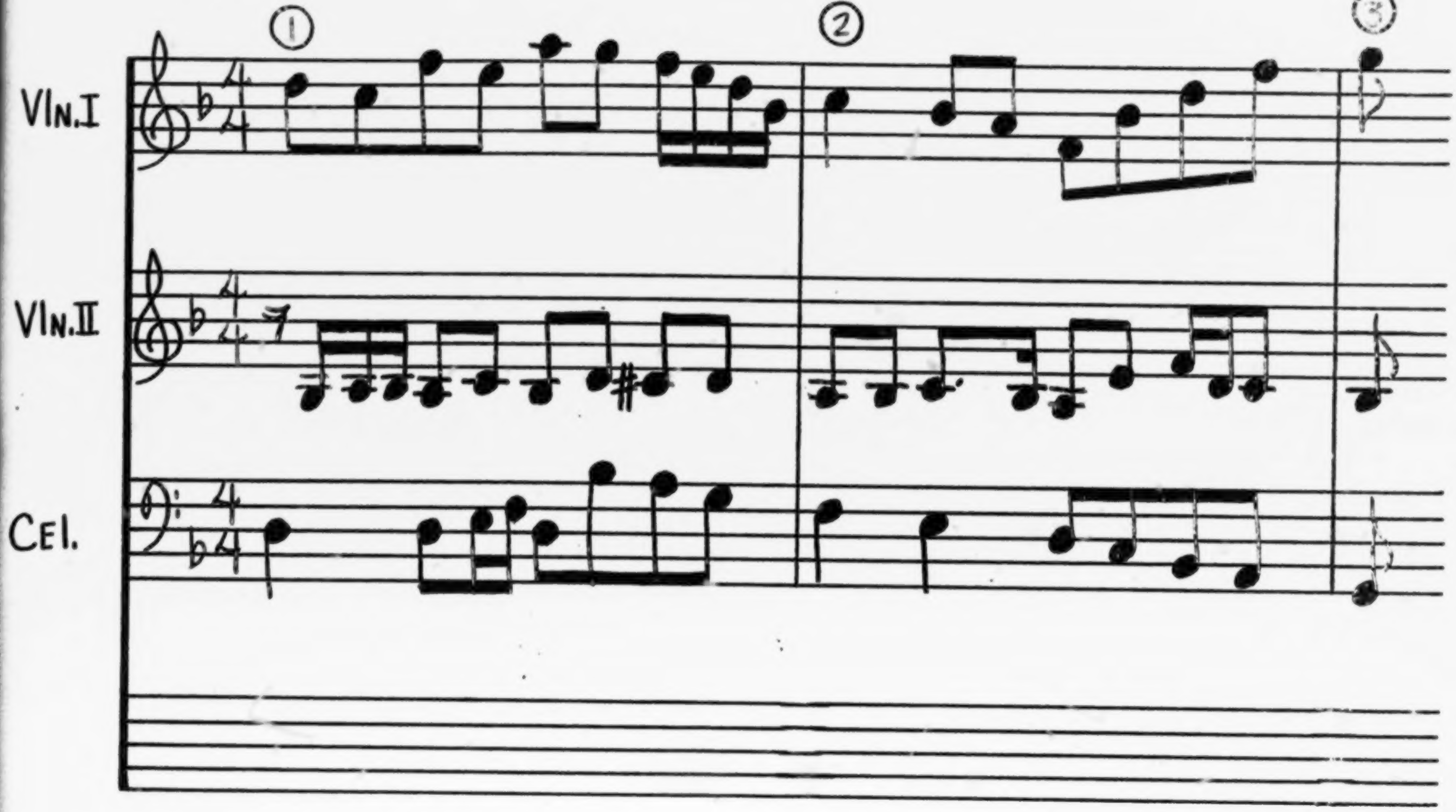
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.4

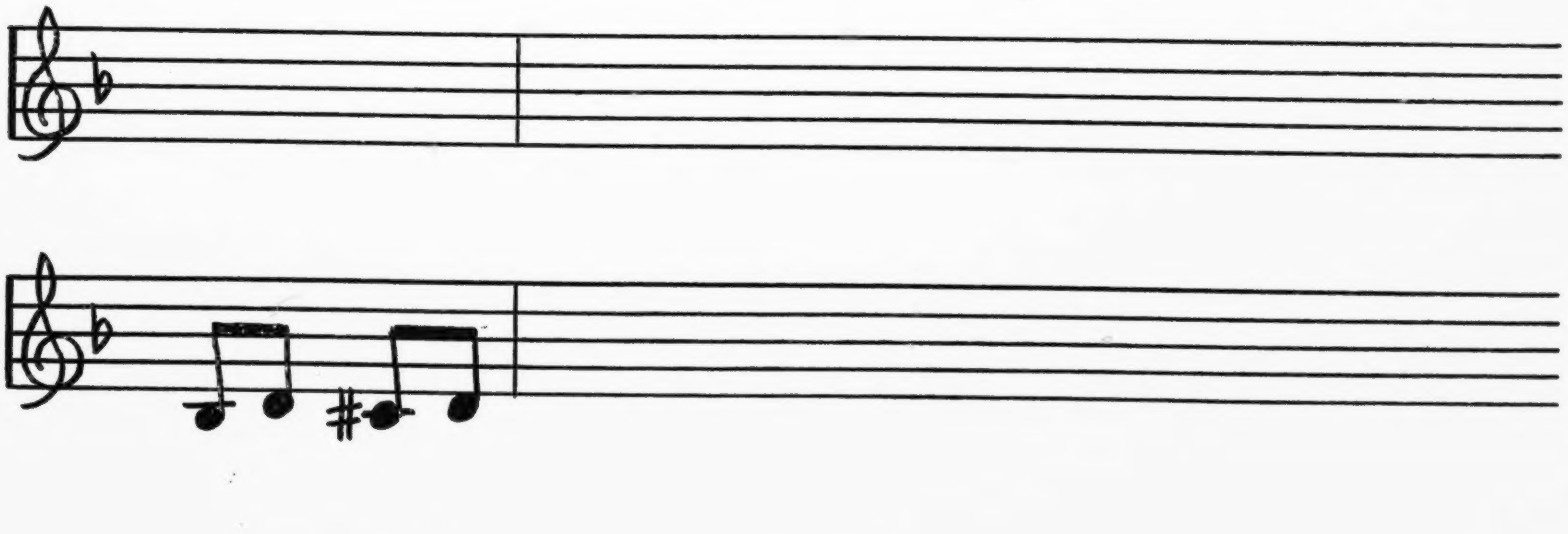


A. The error occurred in measure ____________.

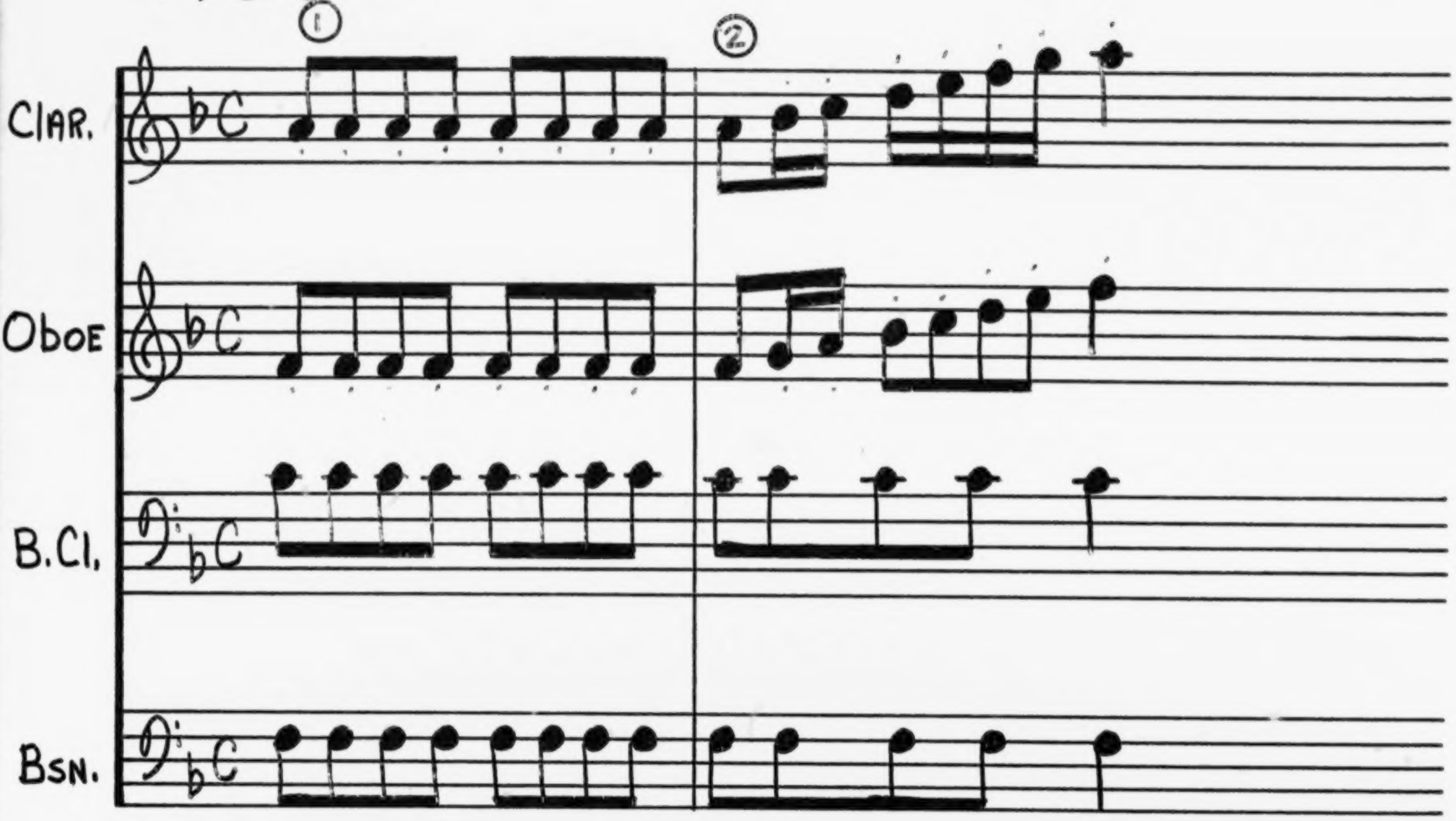
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.5

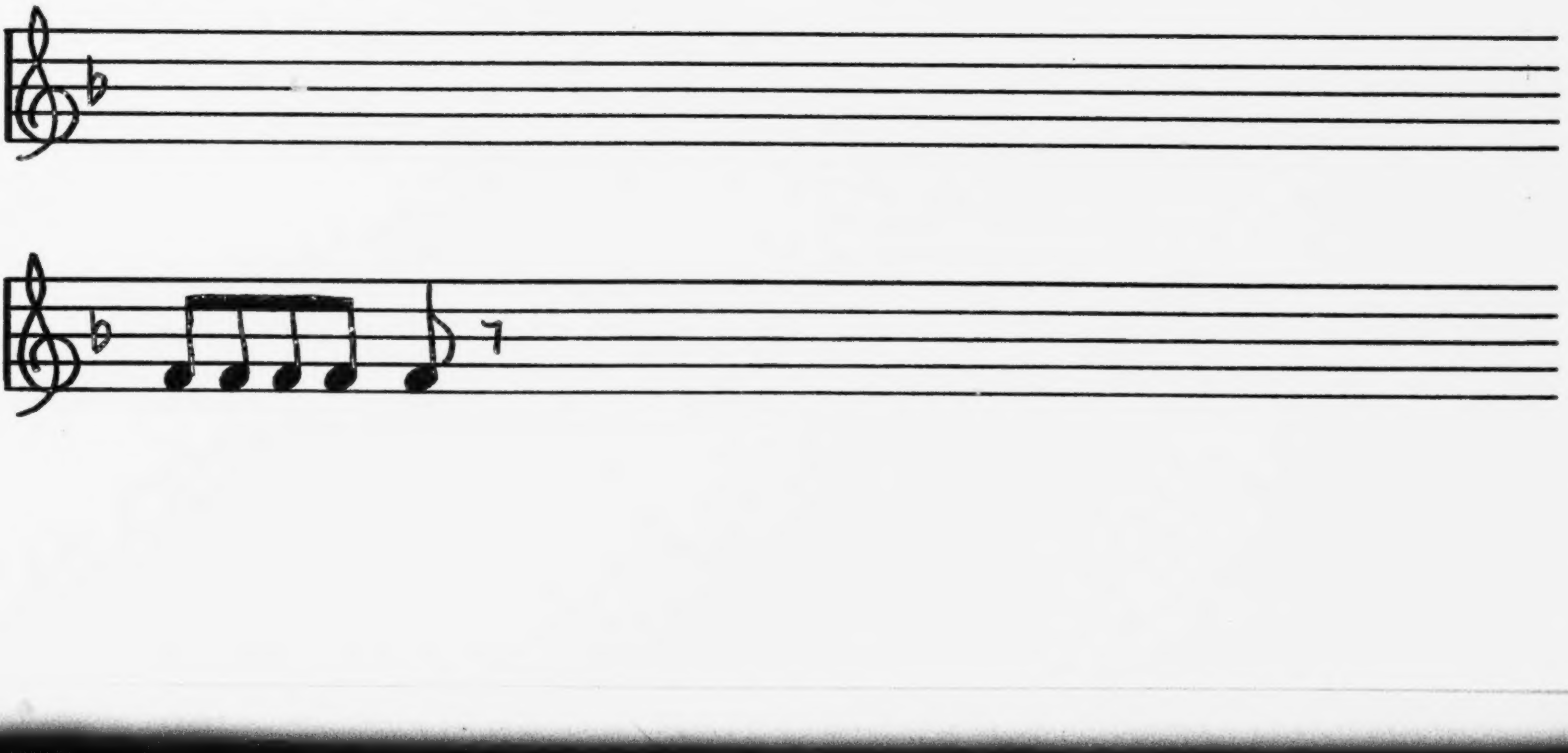

①
②
Clar.
Oboe
B.Cl.
Bsn.

A. The error occurred in measure ____________.

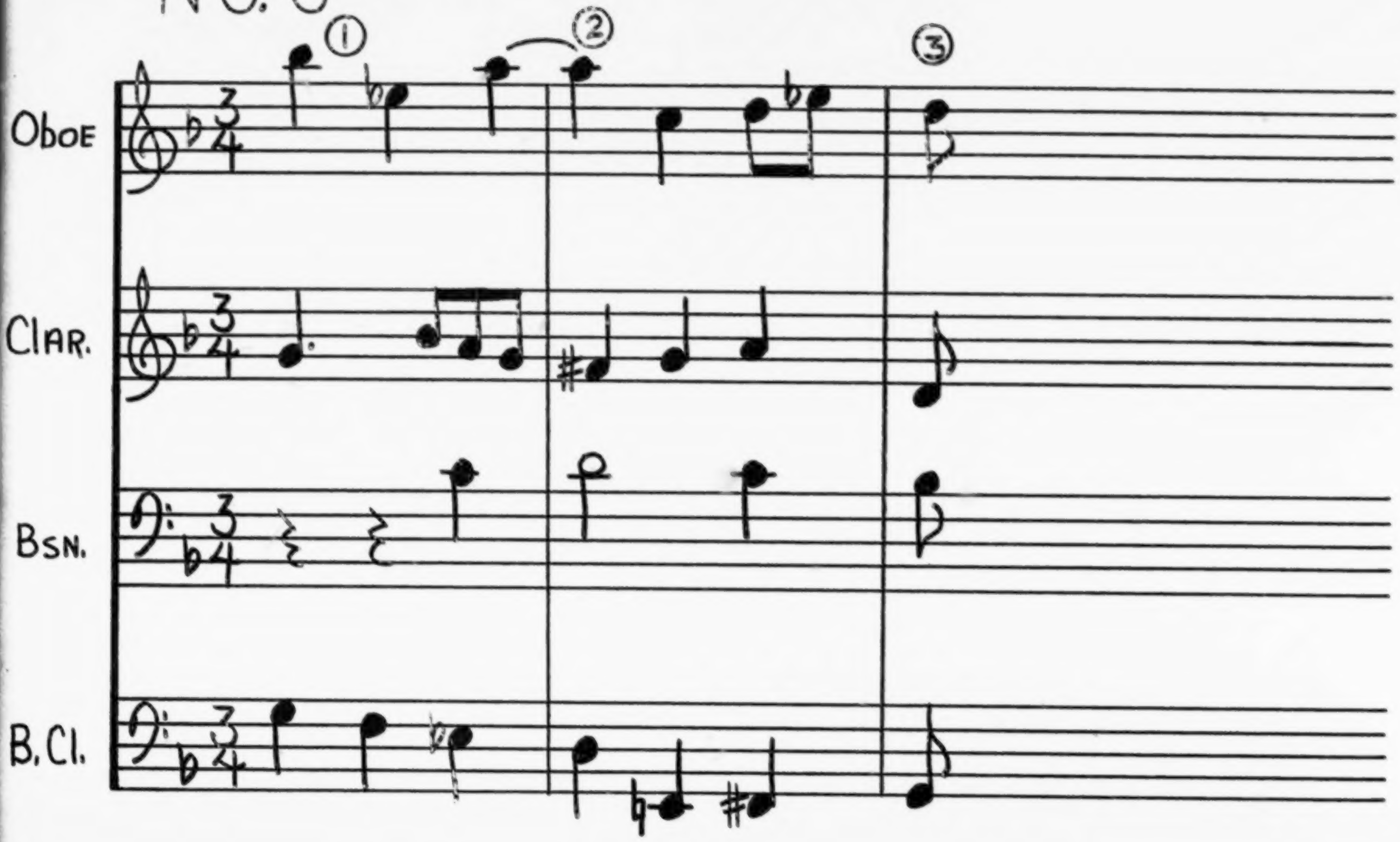
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6



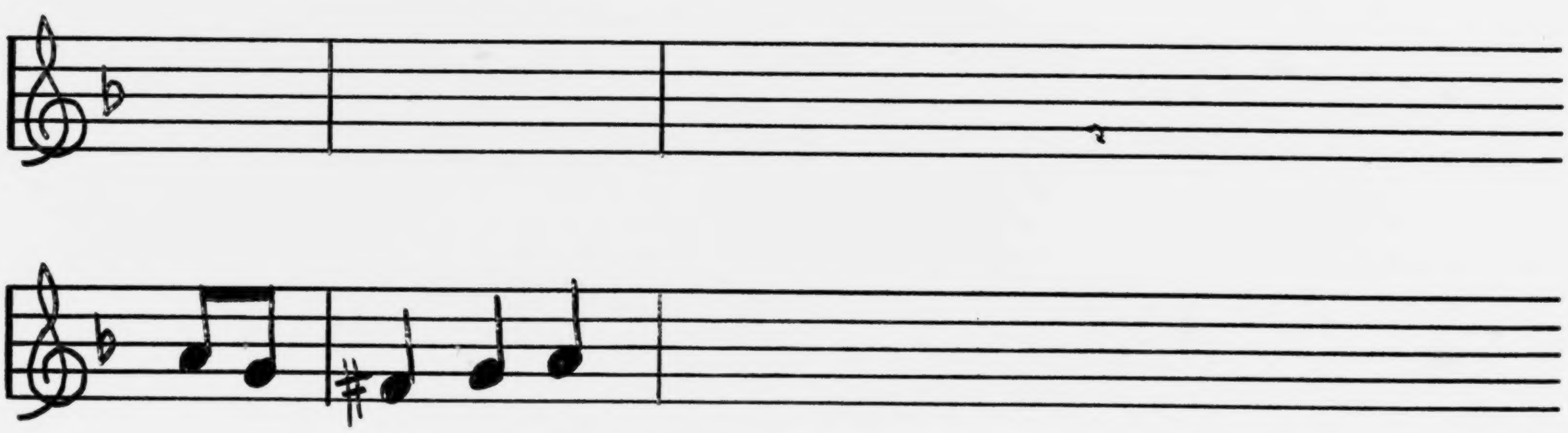
①
②
③
Oboe
Clar.
Bsn.
B. Cl.

A. The error occurred in measure ______________.

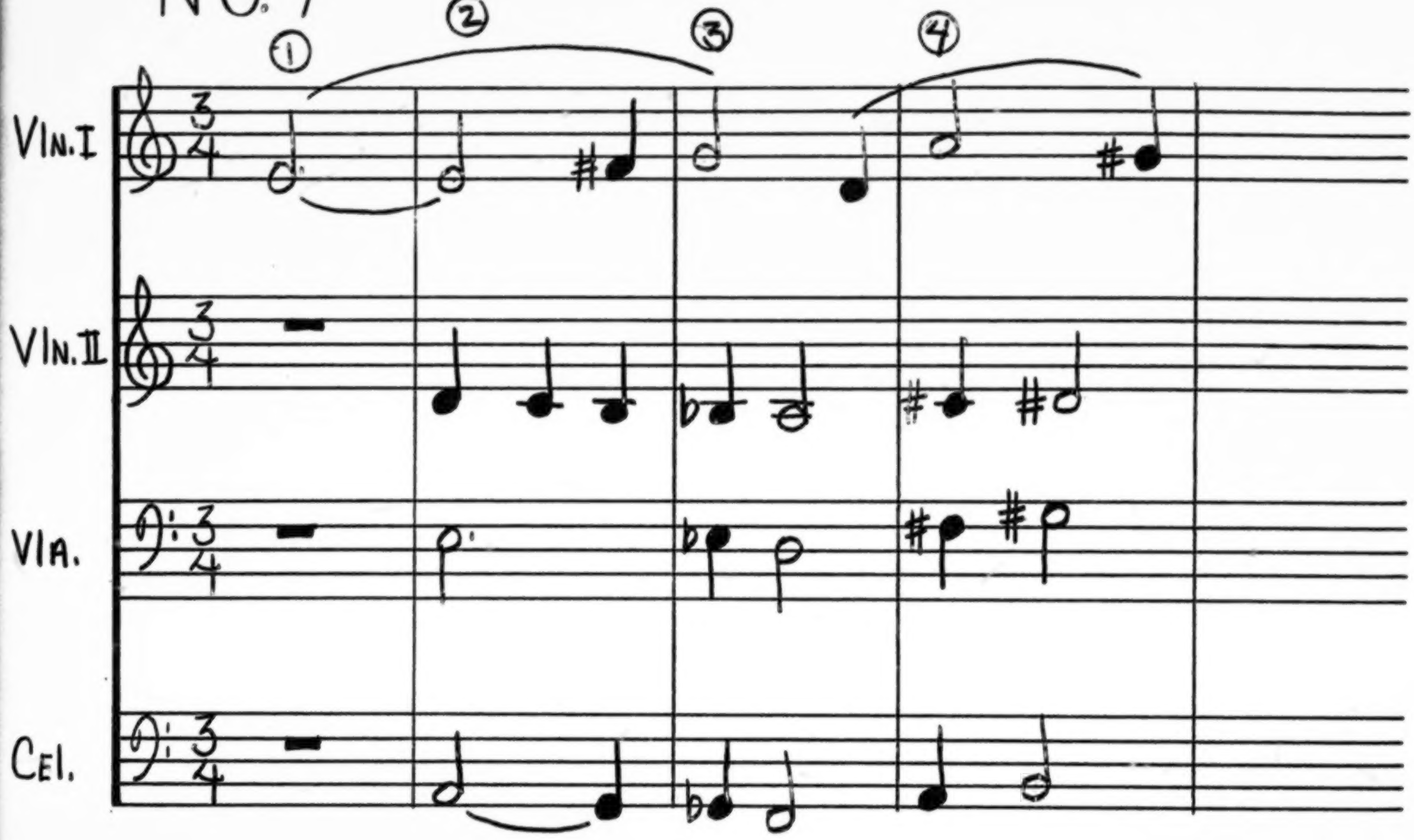
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

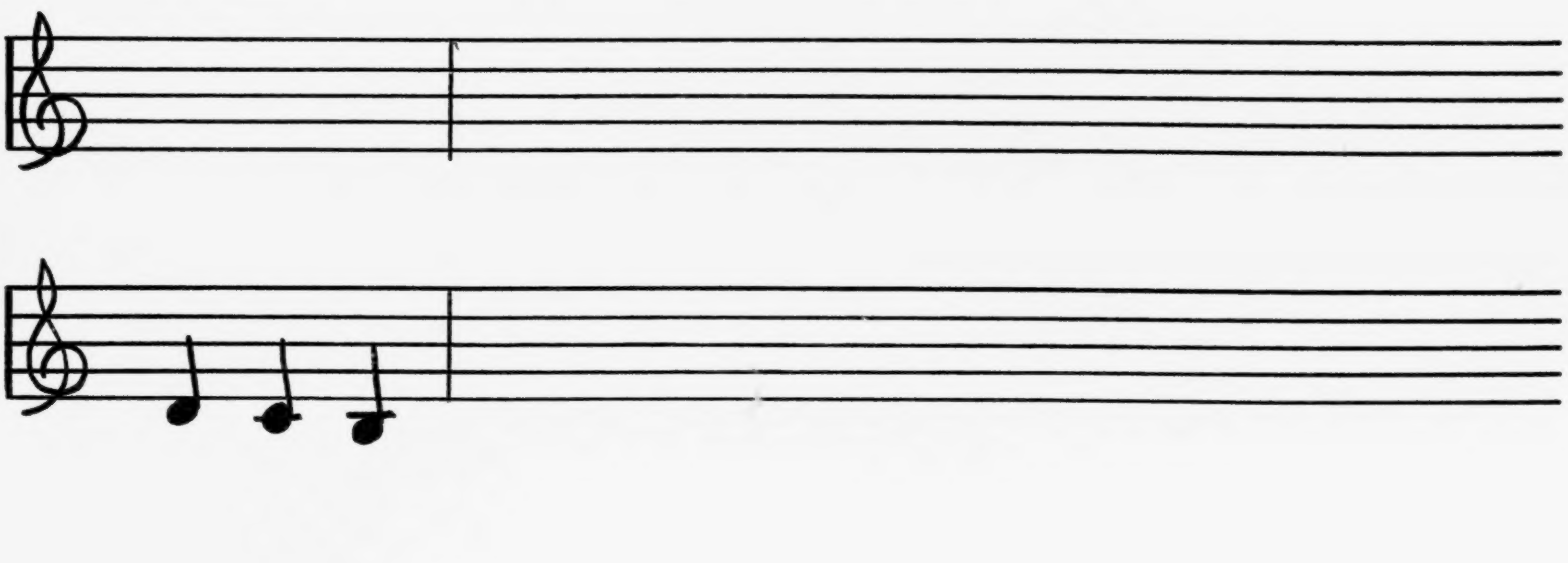

①
②
③
④
Vln. I
Vln. II
Vla.
Cel.
3/4

A. The error occurred in measure ____________.

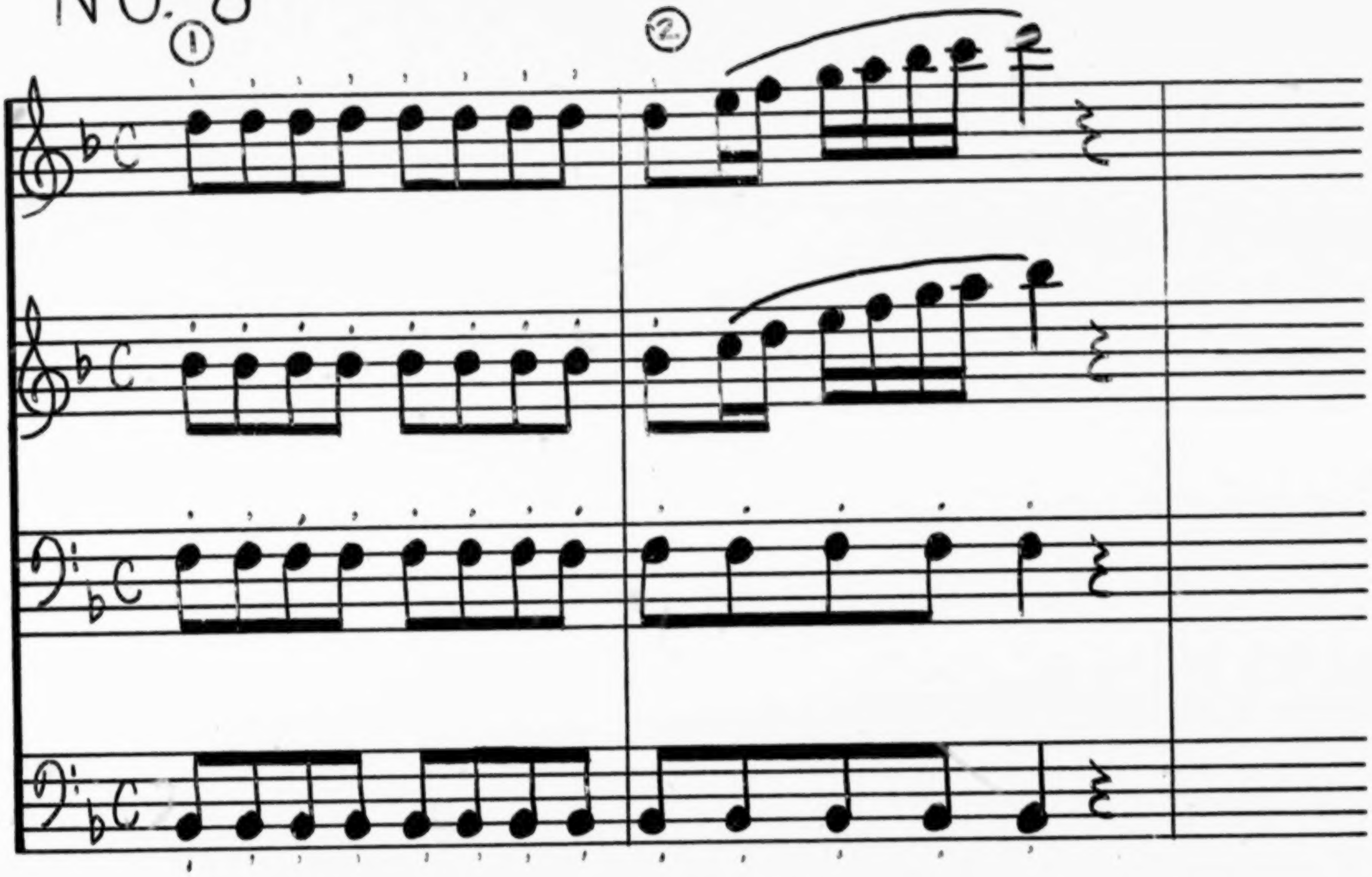
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

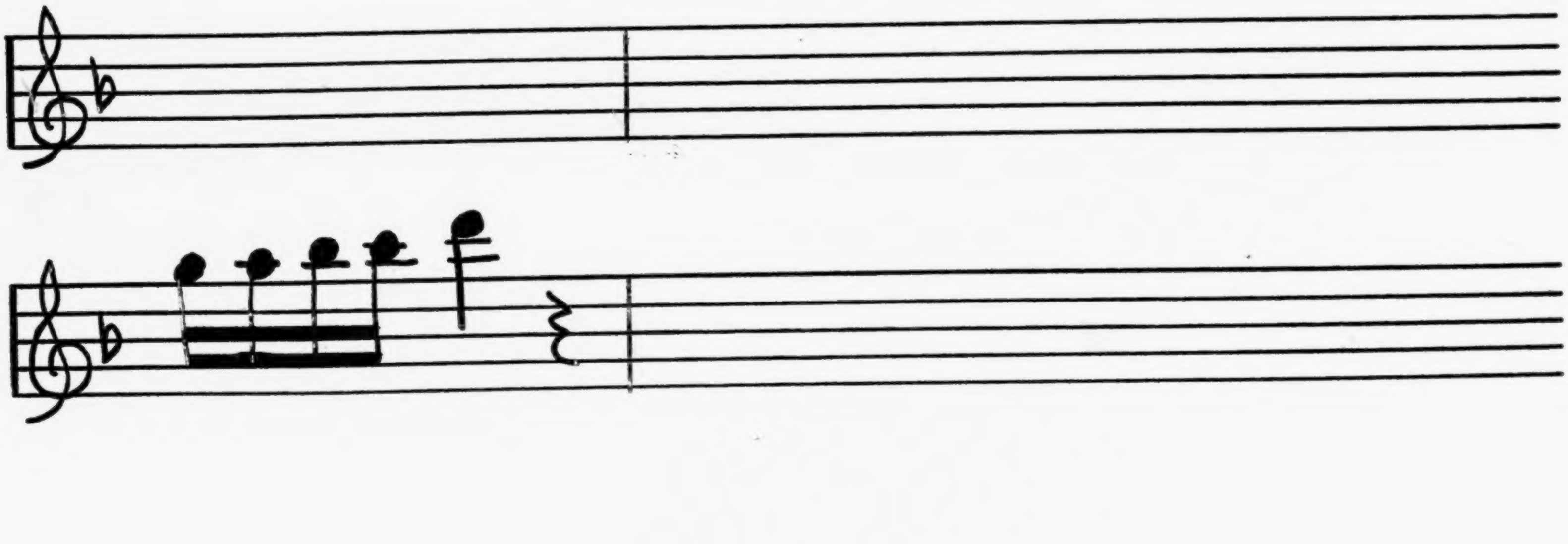


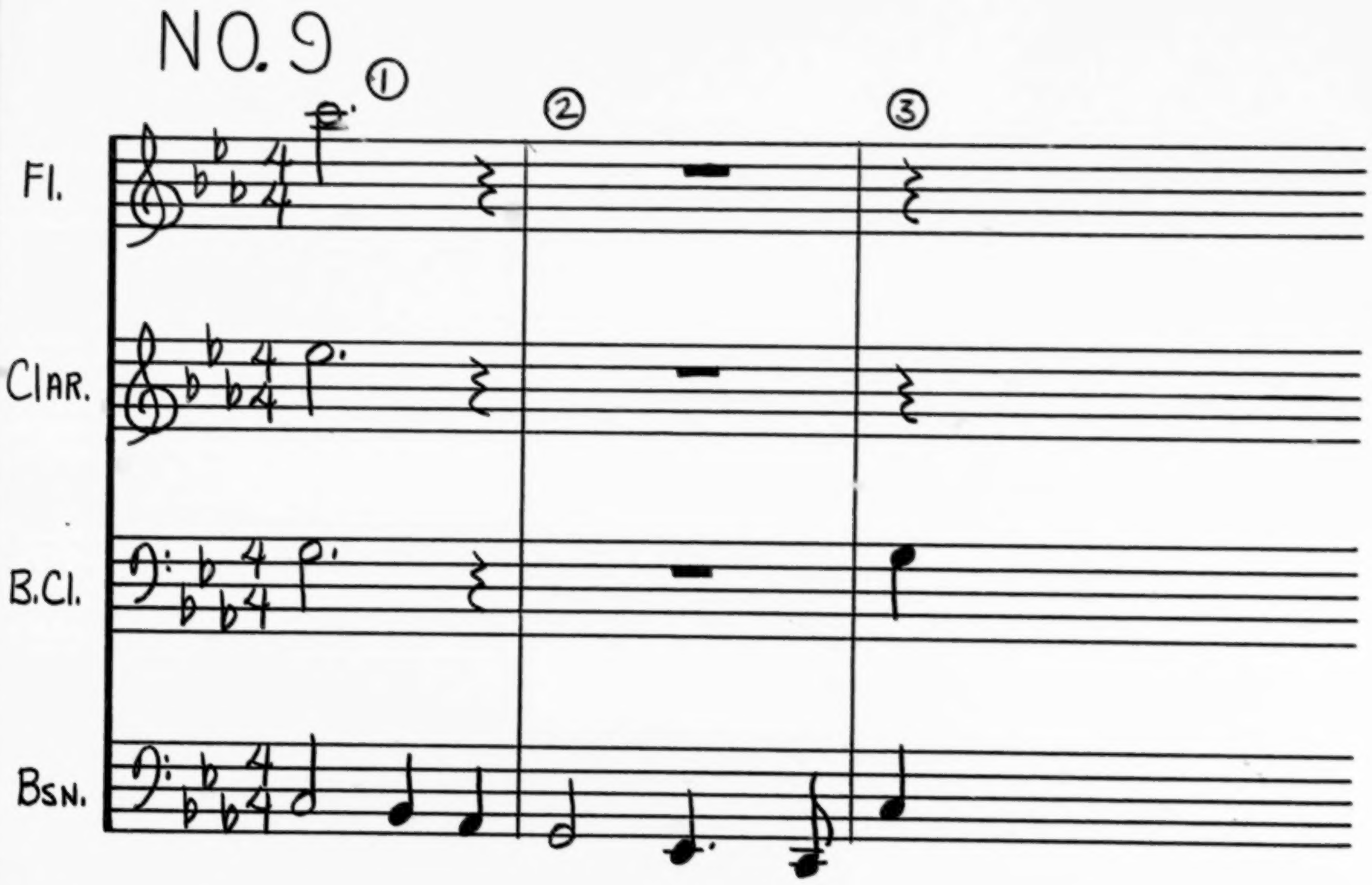
A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



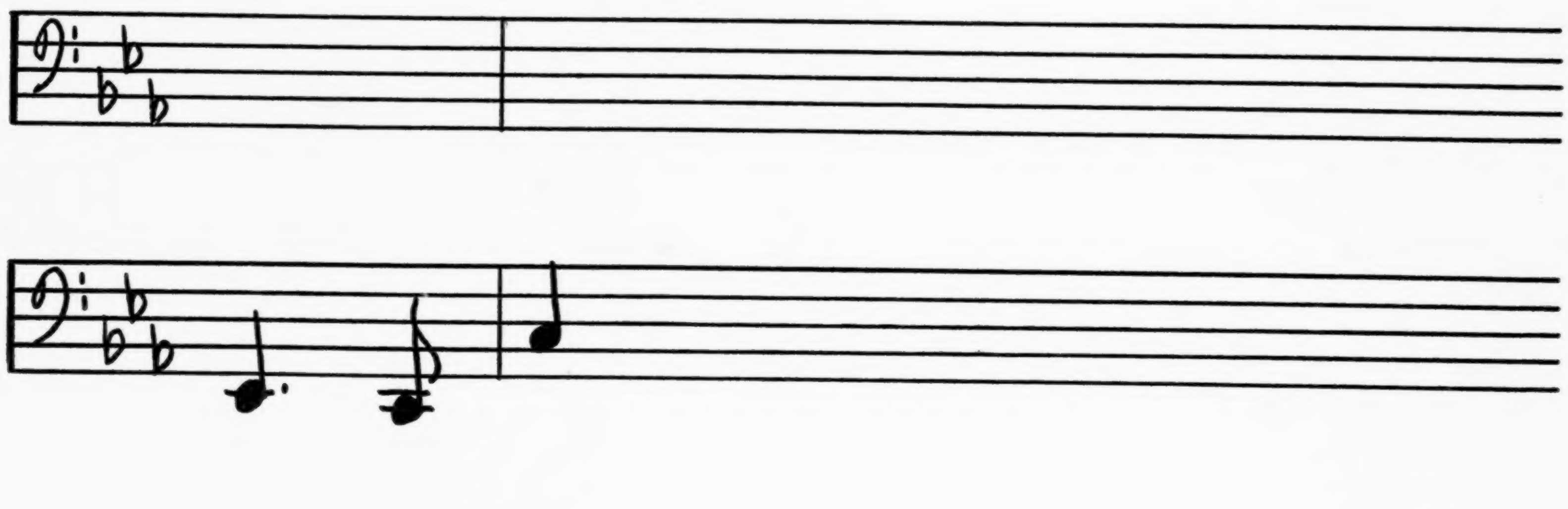

NO. 9
①
②
③
Fl.
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ____________.

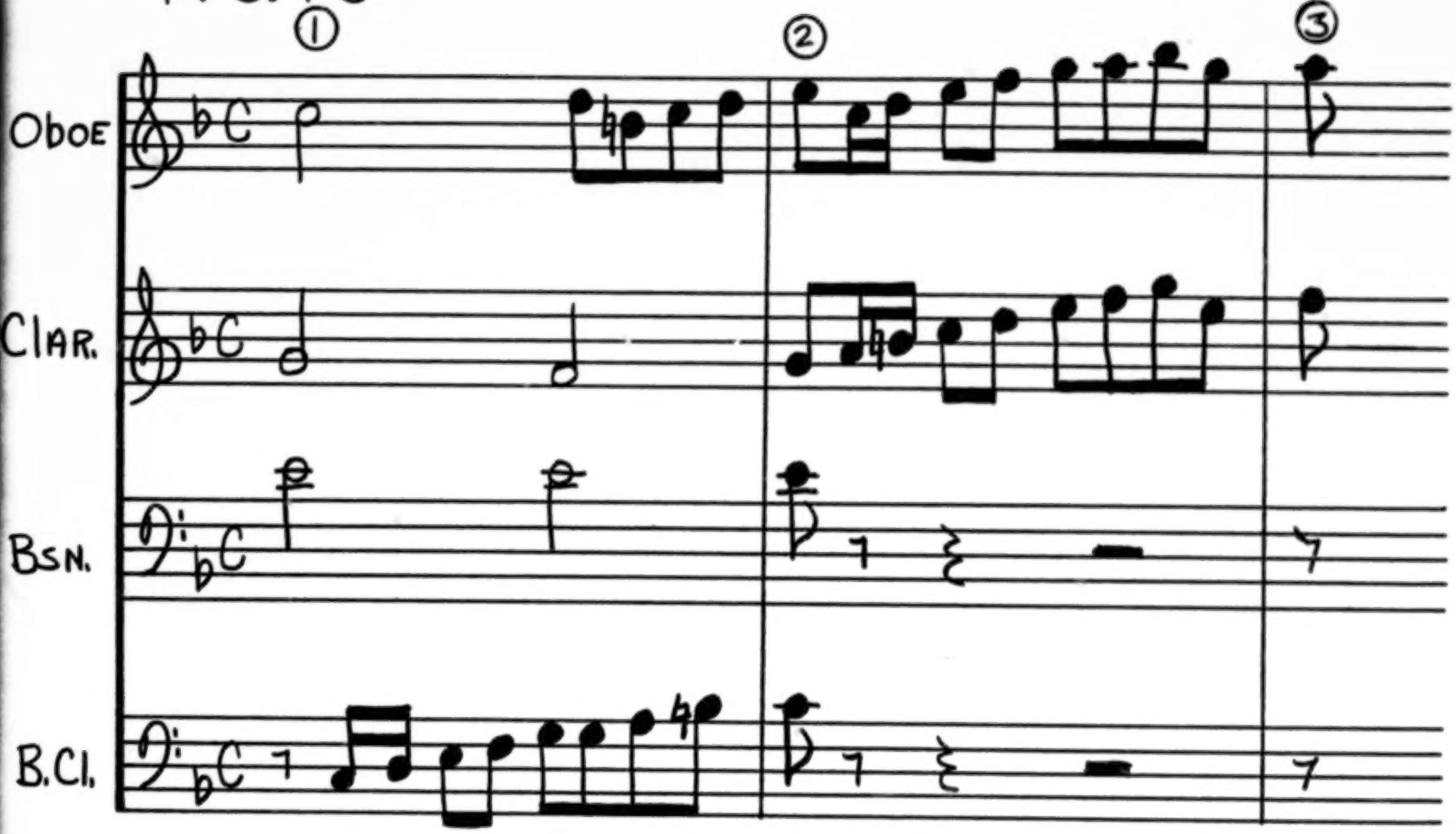
B. It was an error in P R (circle one).

C. The error was made by _______________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 10

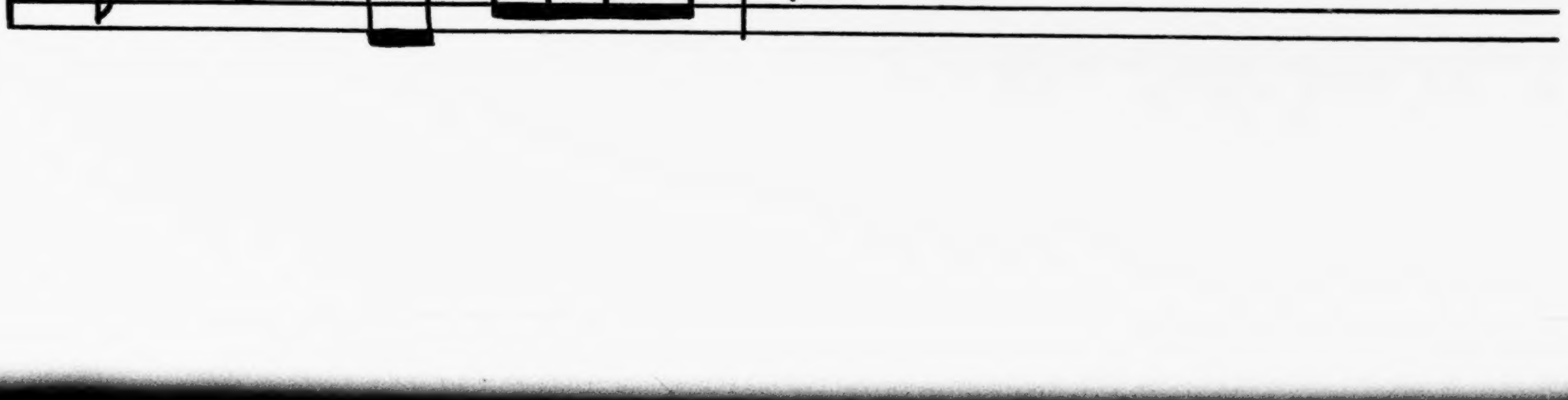

①
②
③
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

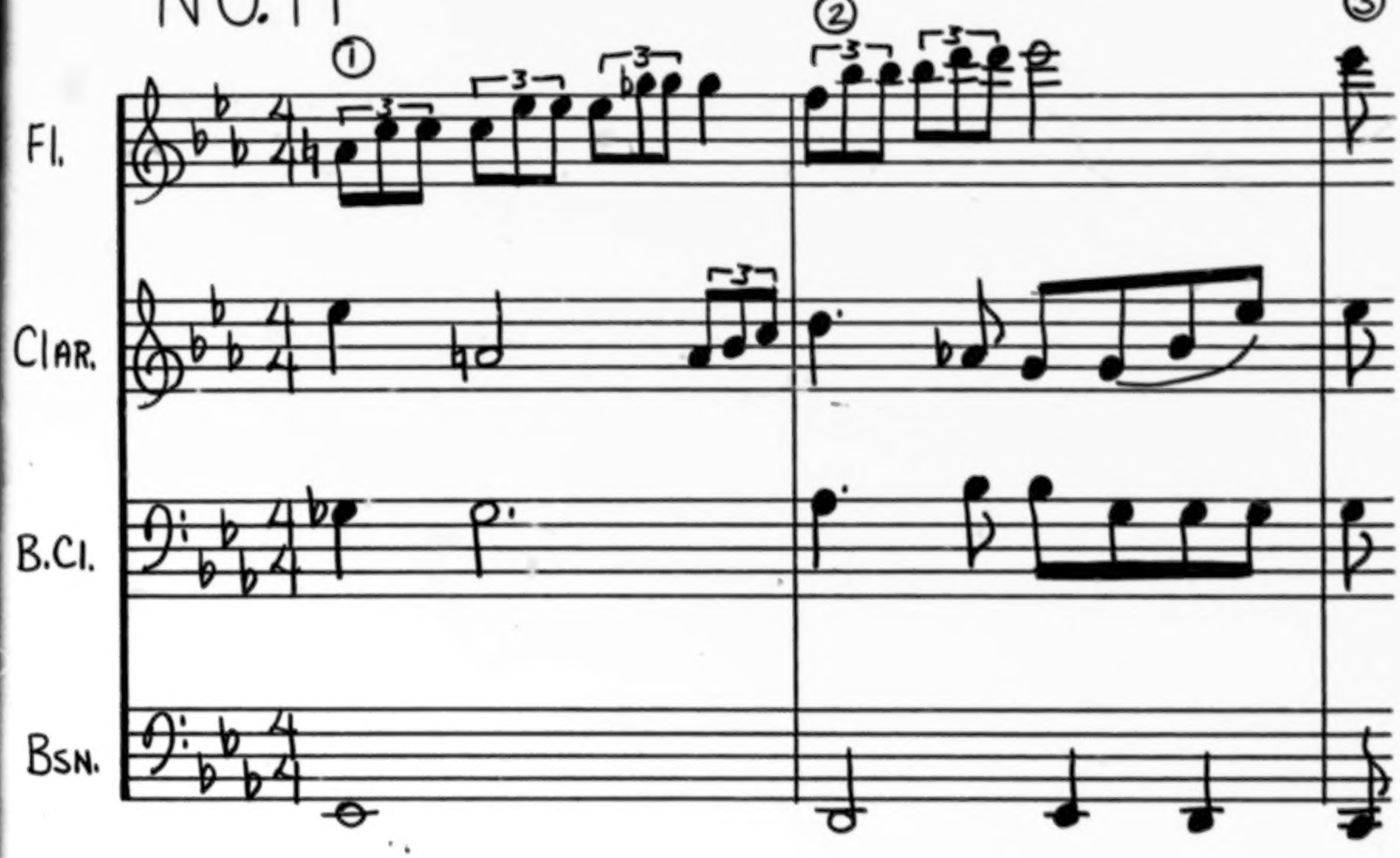
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11

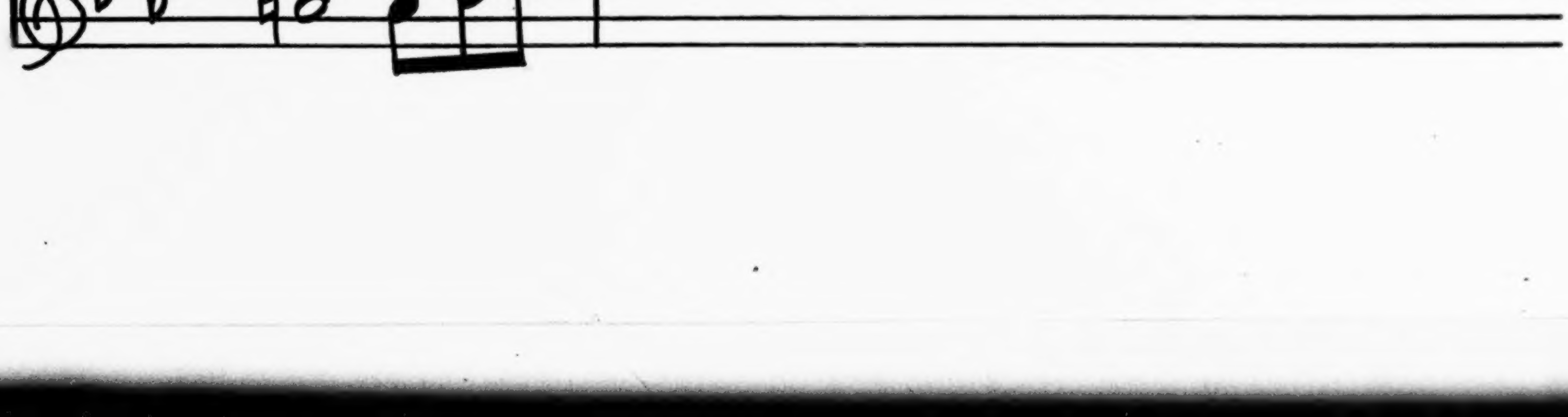

①
②
③
Fl.
Clar.
B.Cl.
Bsn.
3

A. The error occurred in measure ______________.

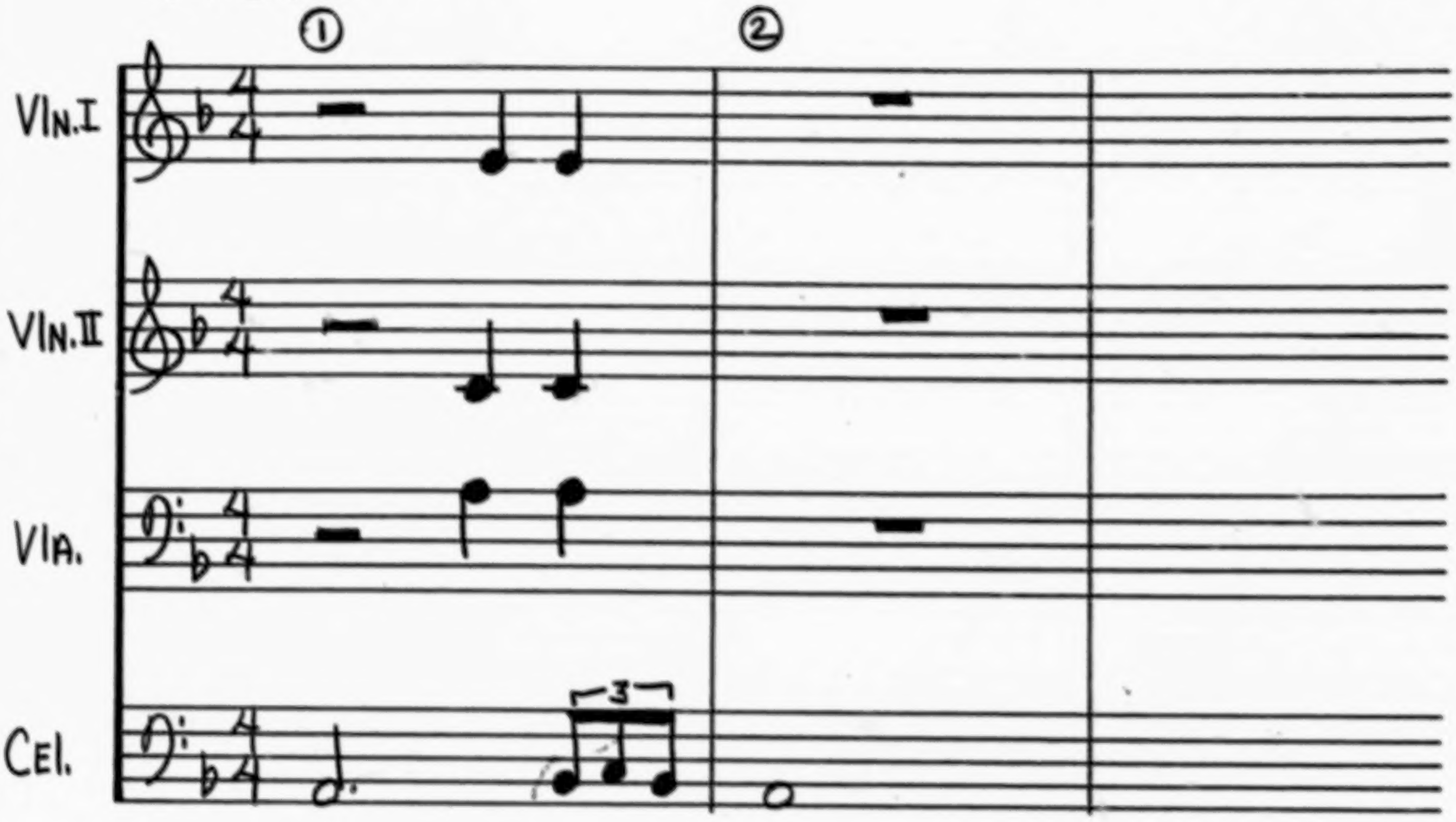
B. It was an error in **P** **R** (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.12

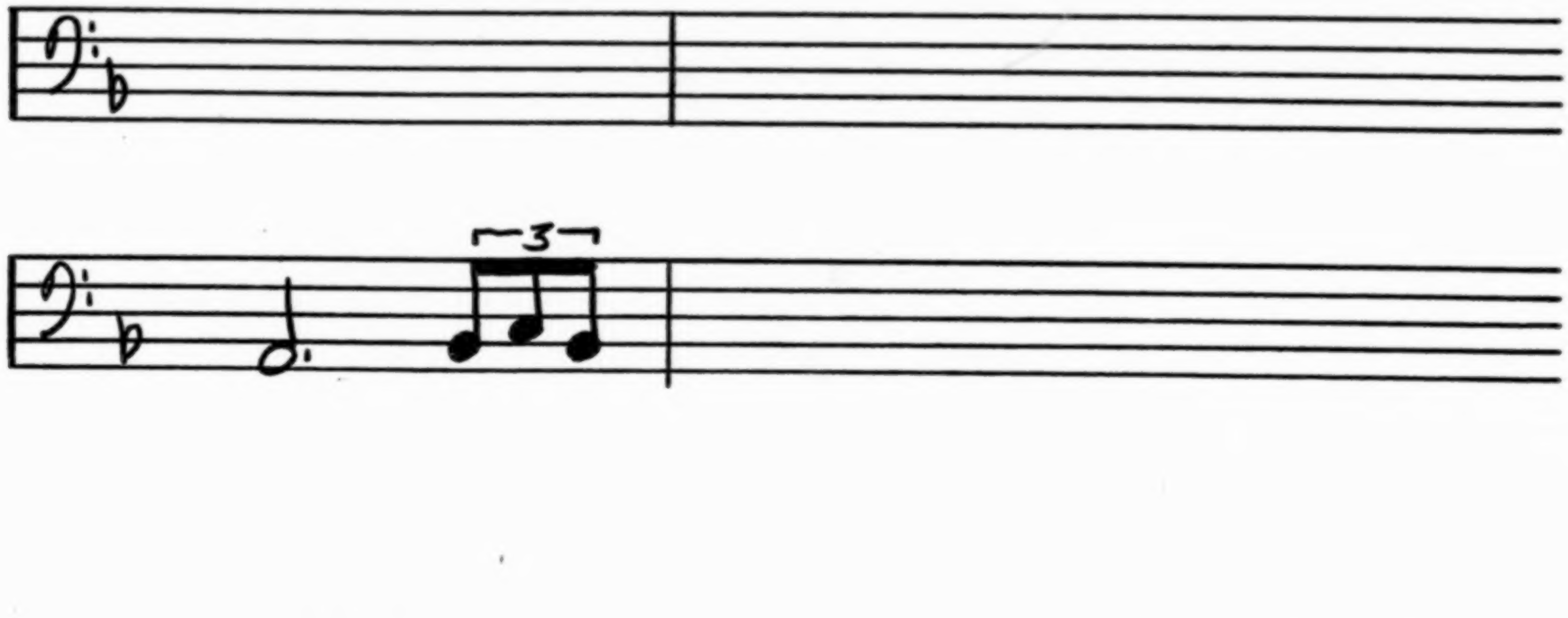

①
②
VlN.I
VlN.II
VlA.
CEl.
3

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

V

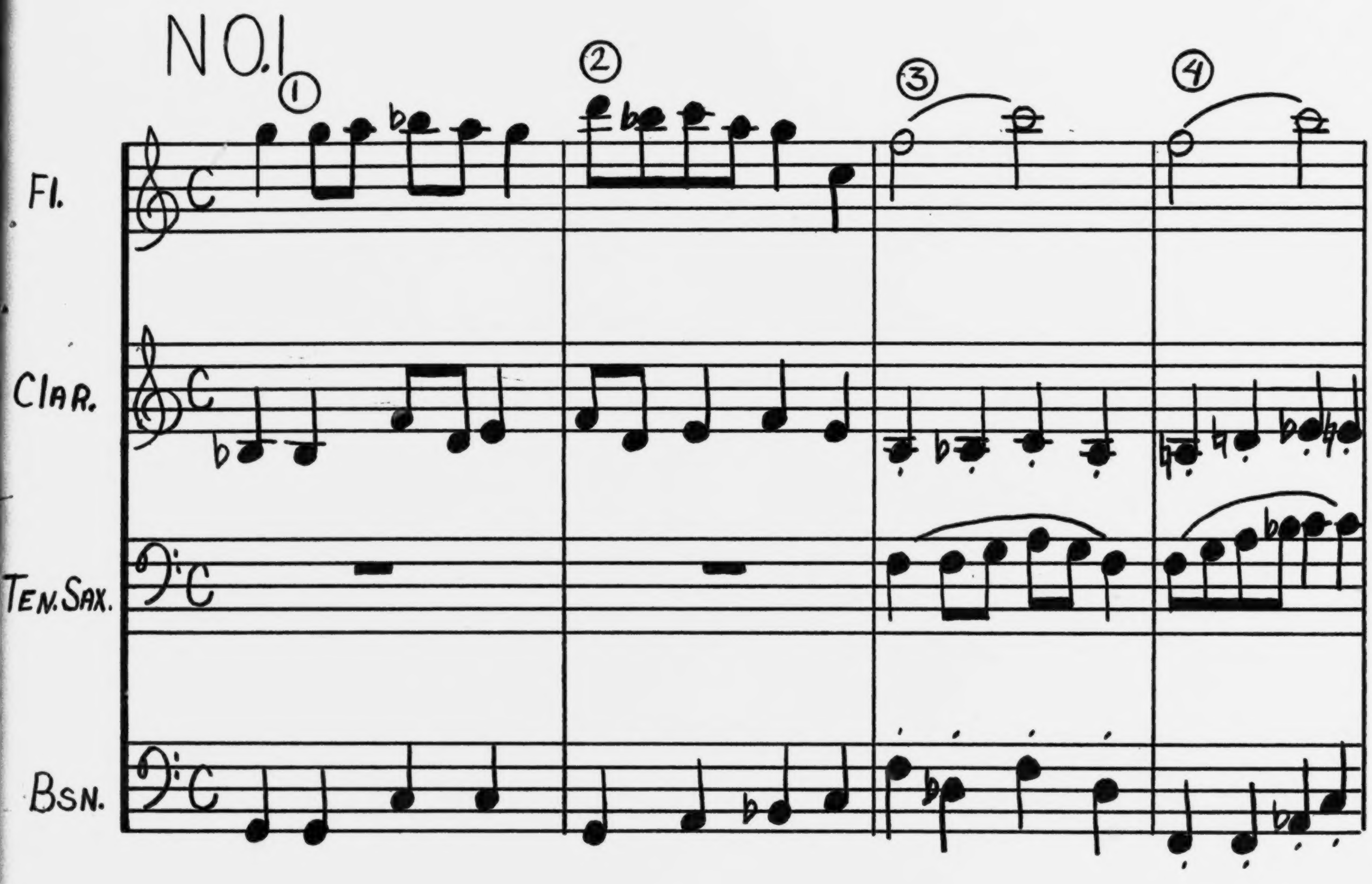
NAME ______________________________

INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

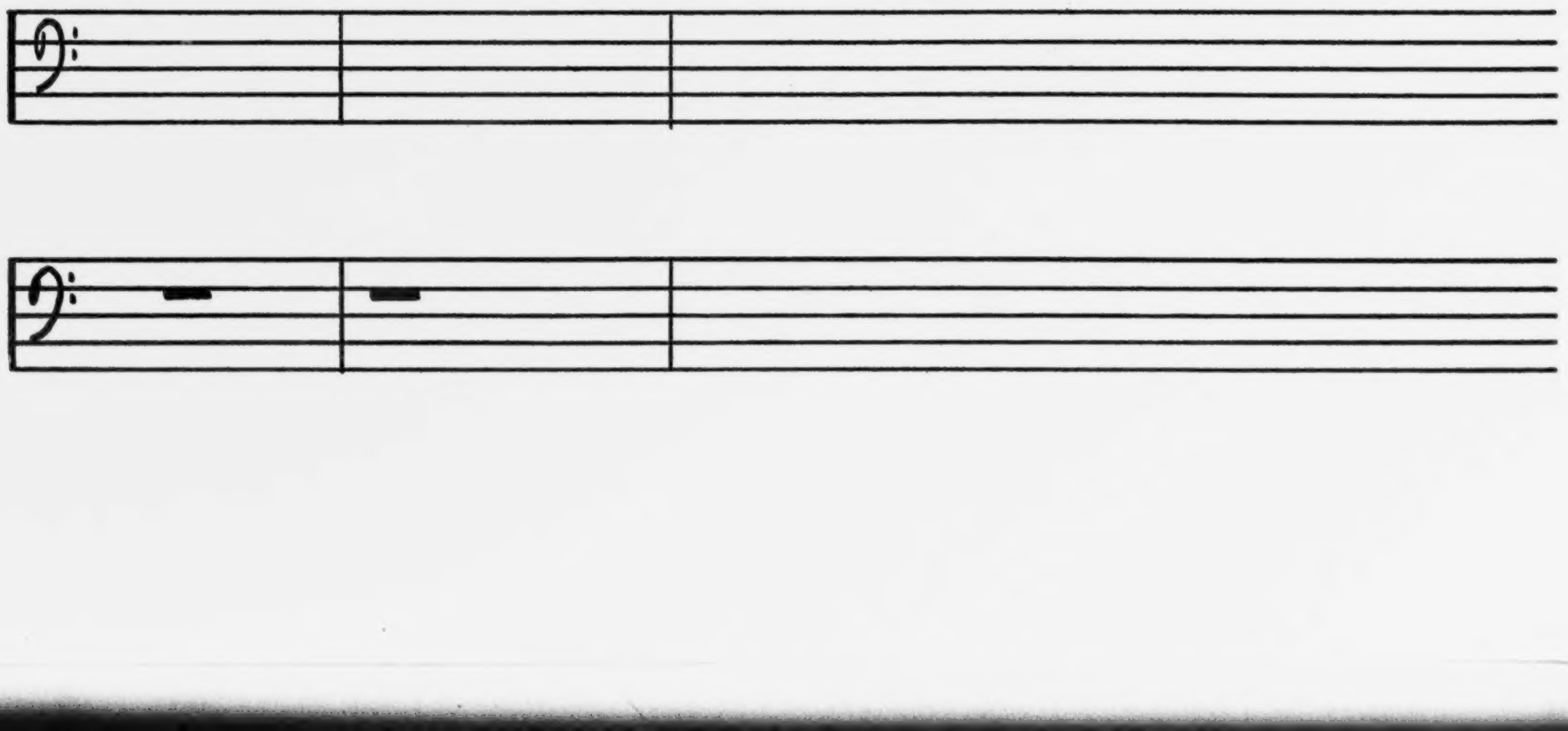

NO.1
①
②
③
④
Fl.
Clar.
Ten. Sax.
Bsn.

A. The error occurred in measure ____________.

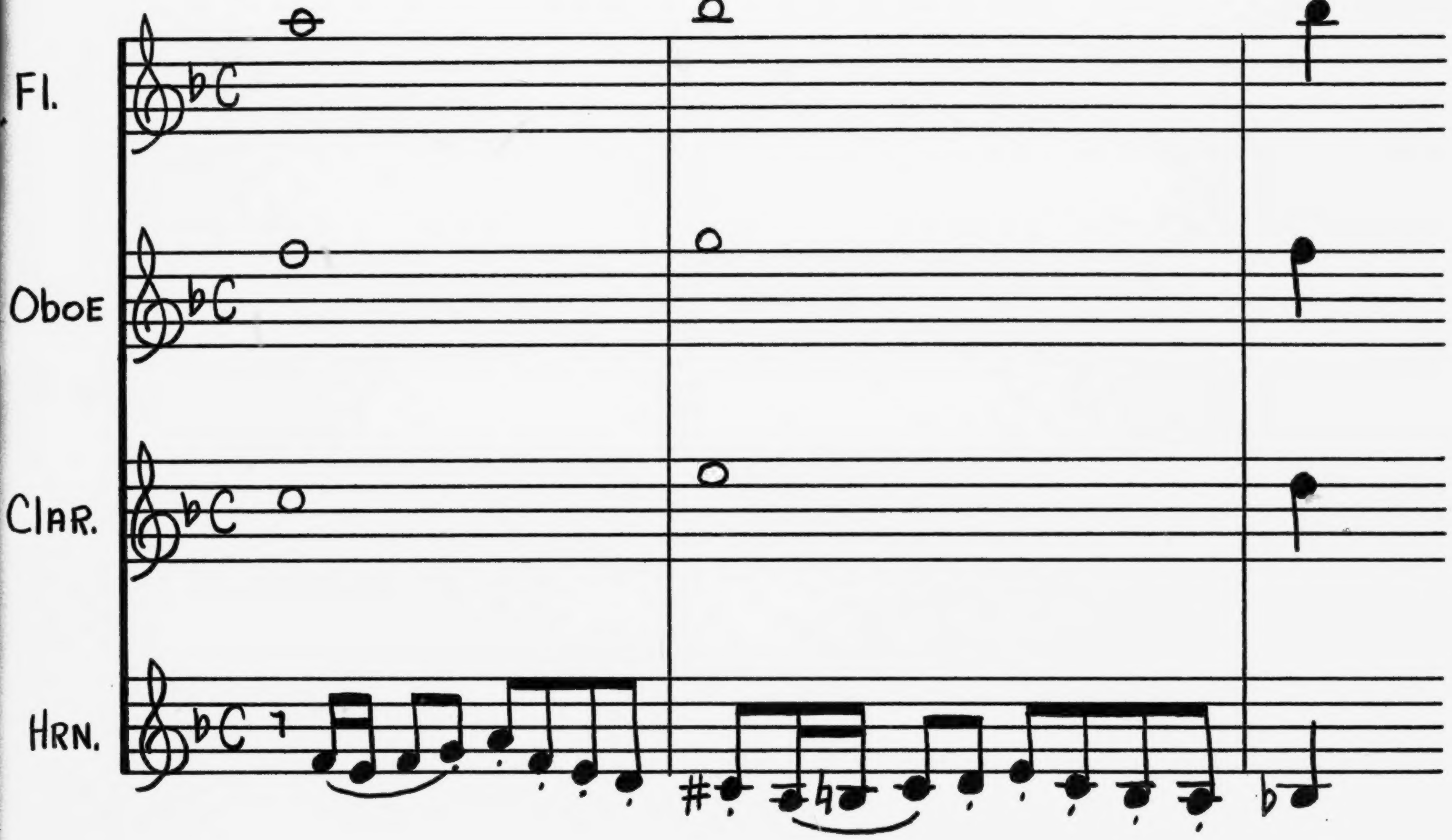
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

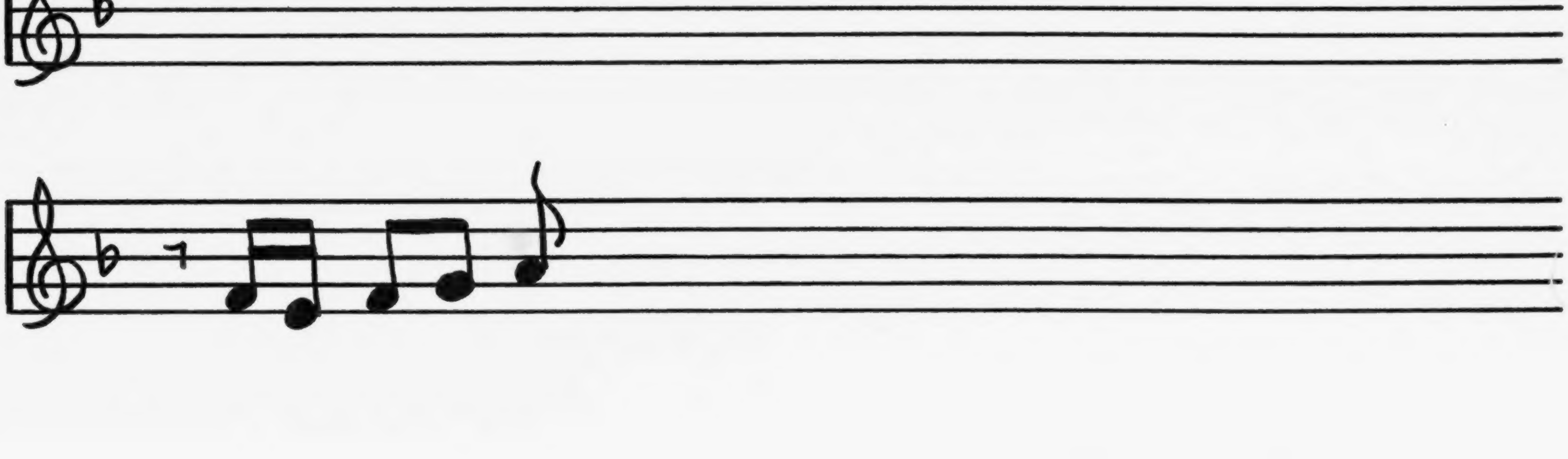


A. The error occurred in measure ______________.

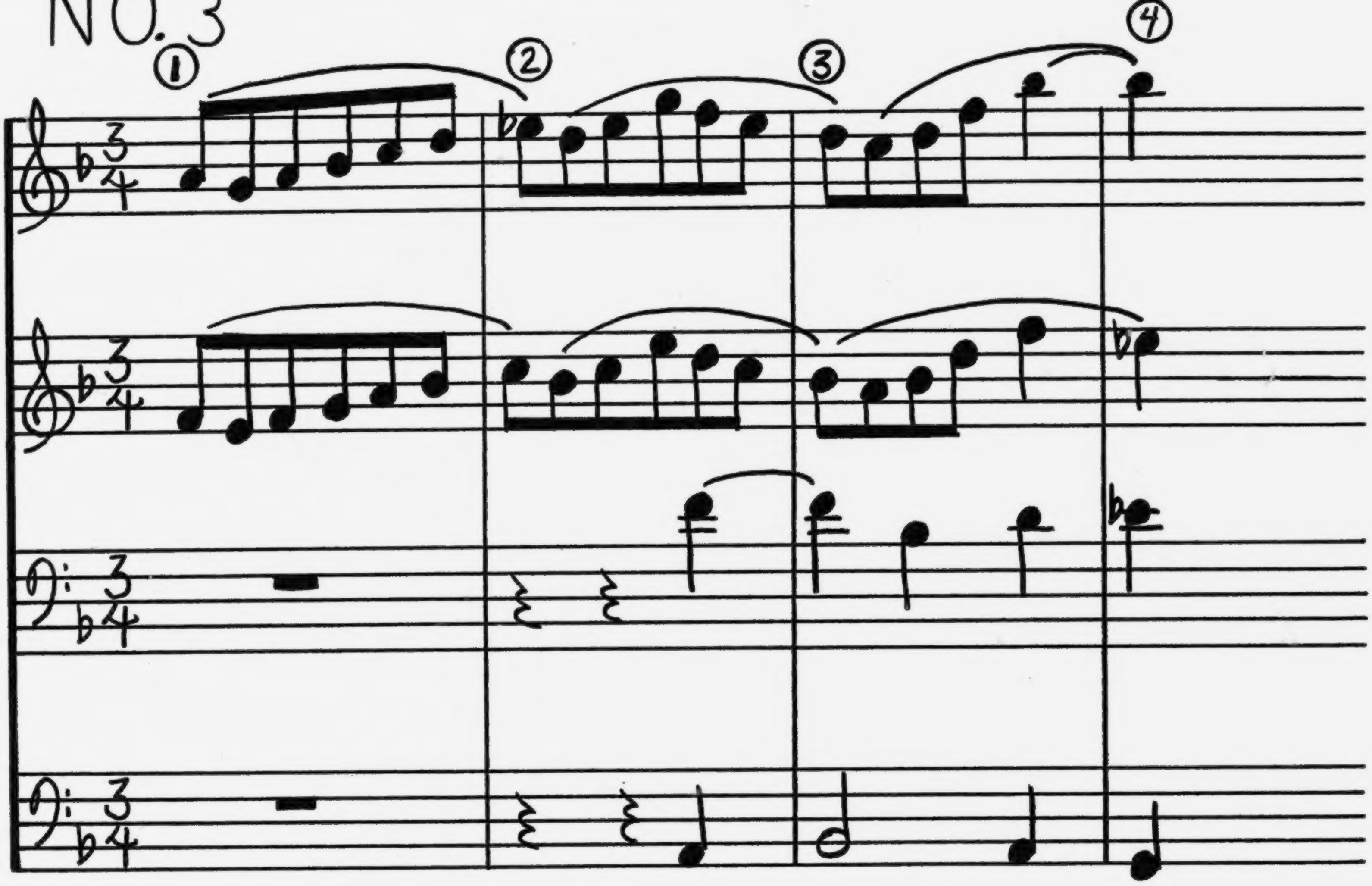
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

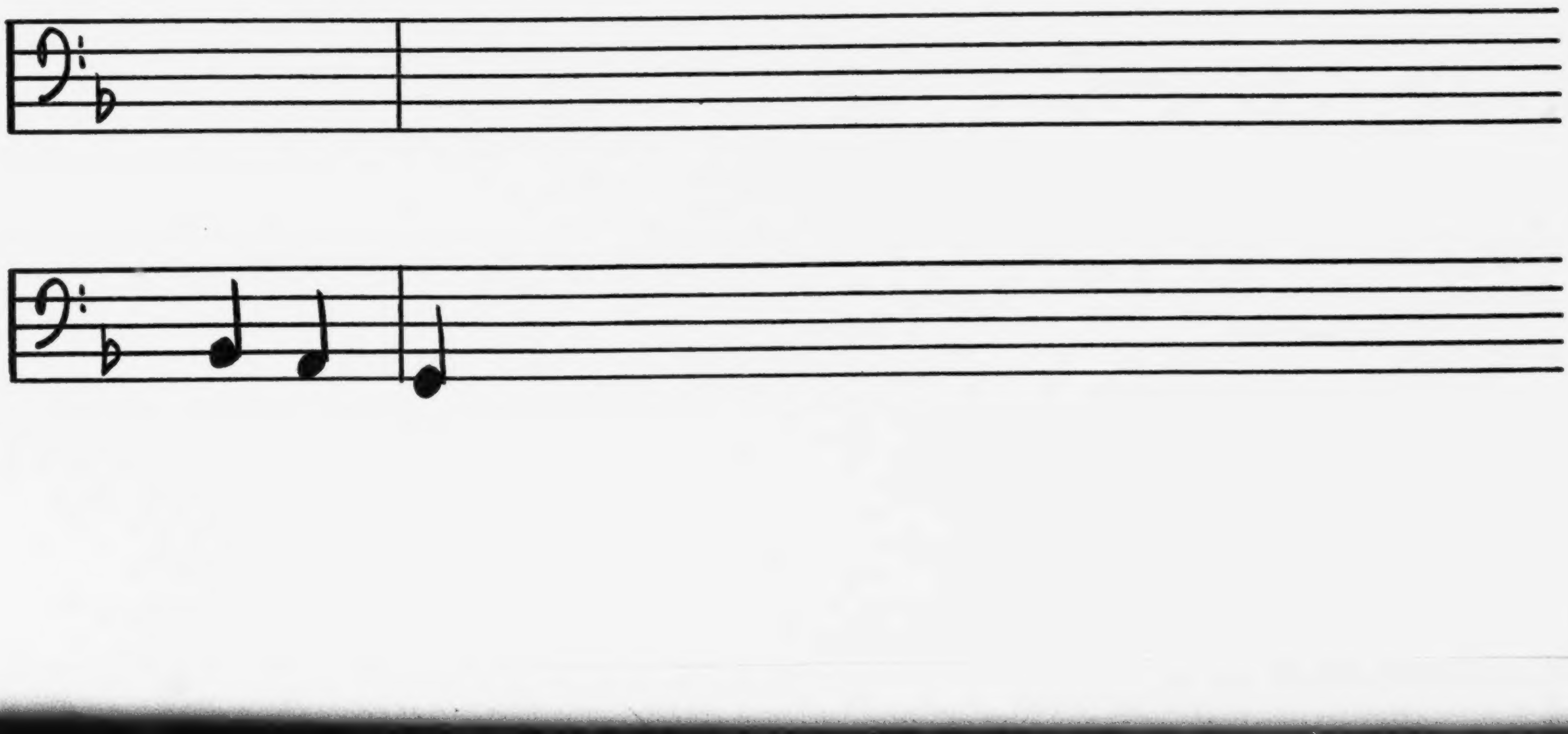

①
②
③
④
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ____________.

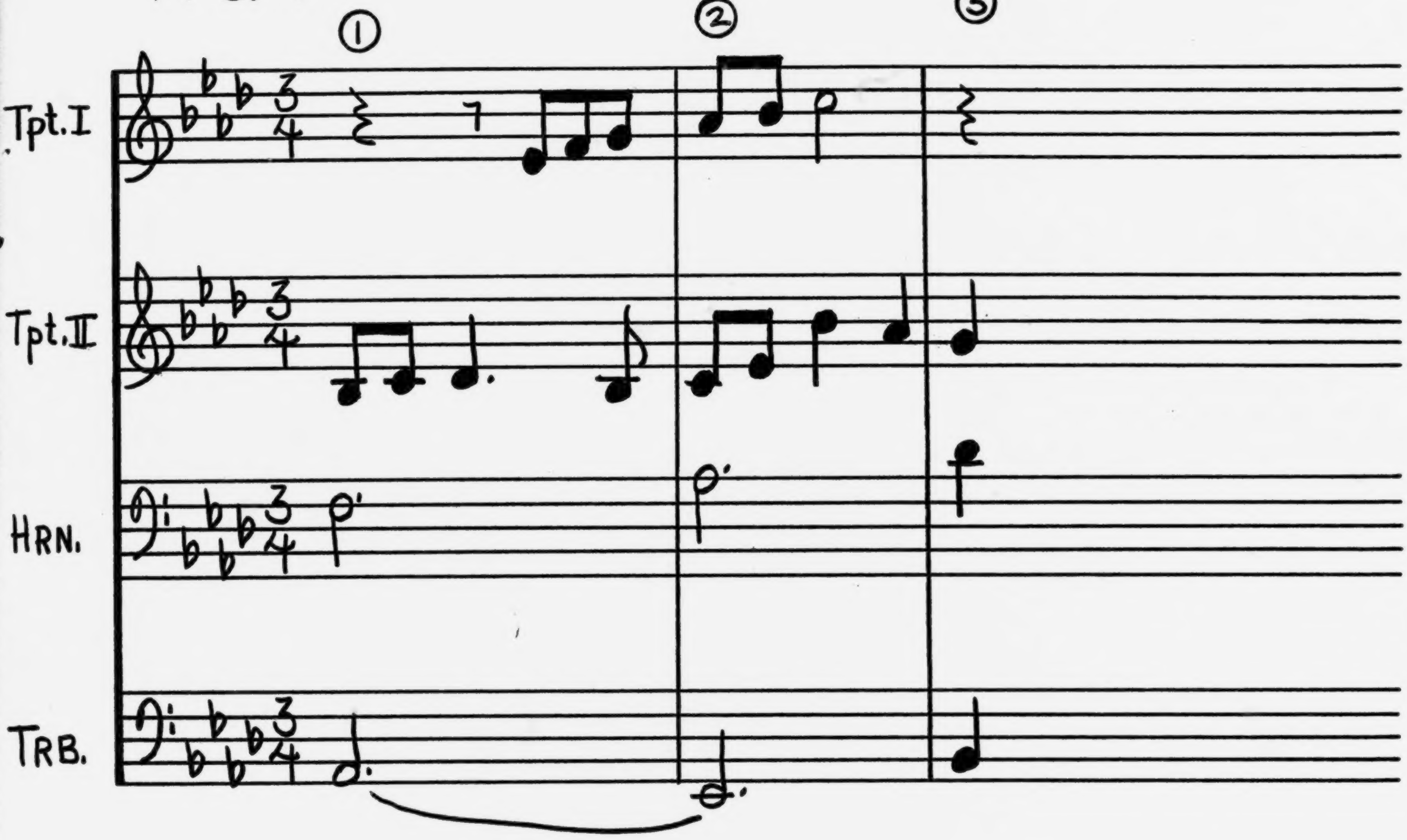
B. It was an error in P R (circle one).

C. The error was made by ____________.

D. The following fragment is as written. On the staff above it write it as played.



NO.4

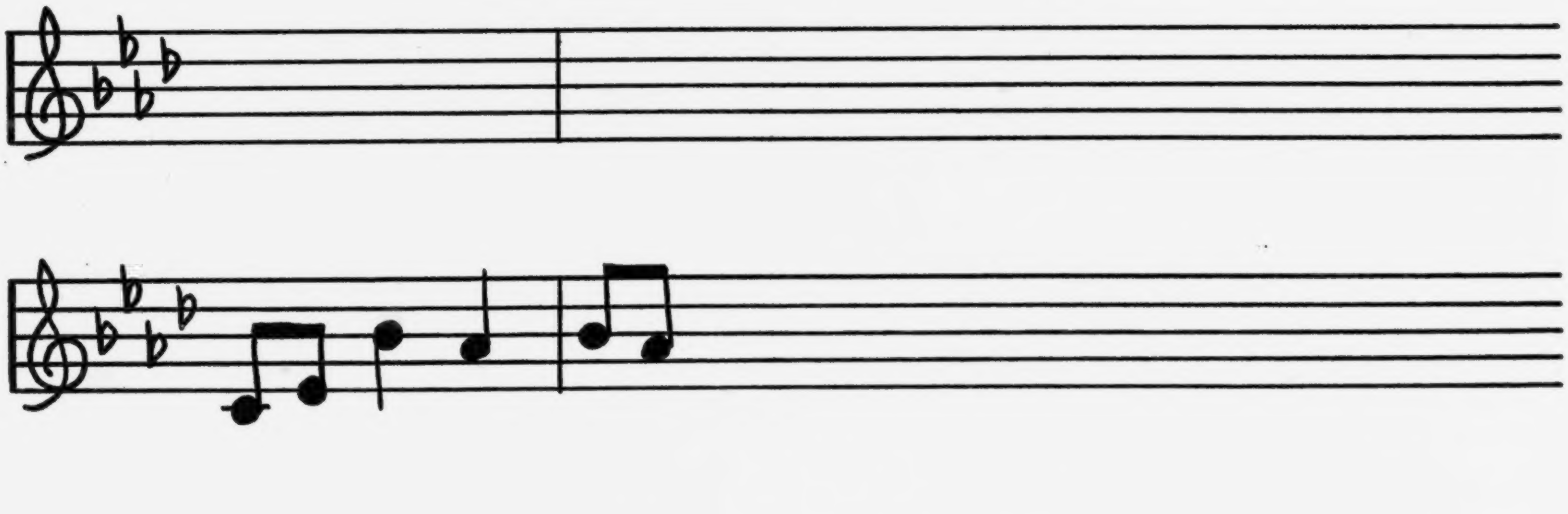

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

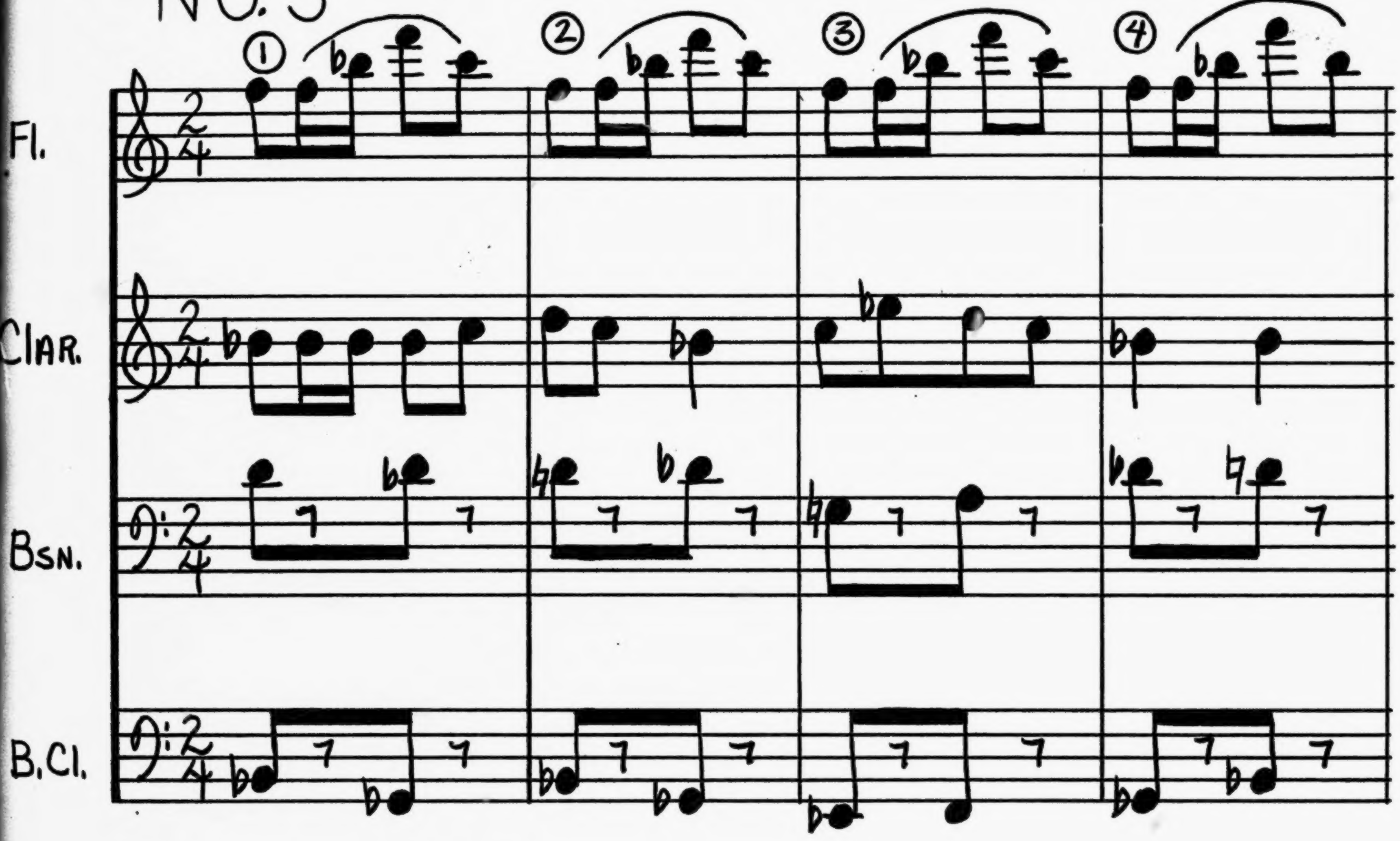
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 5

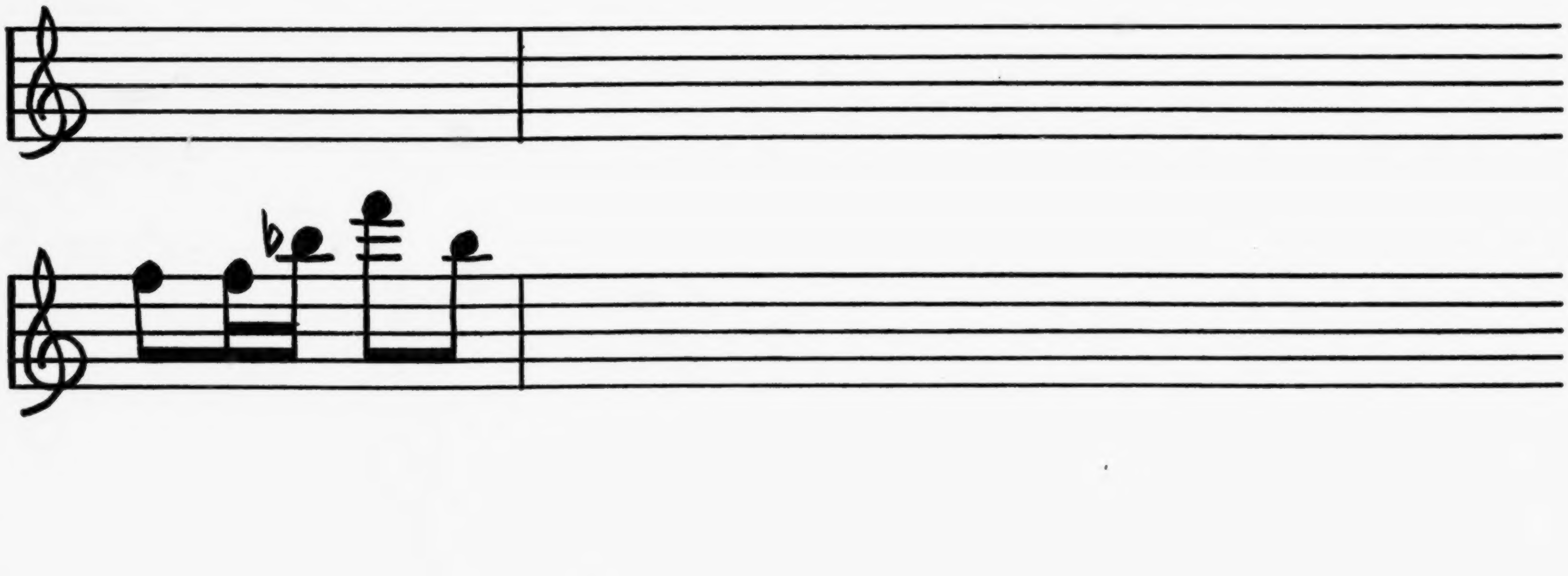

①
②
③
④
Fl.
Clar.
Bsn.
B. Cl.

A. The error occurred in measure ______________.

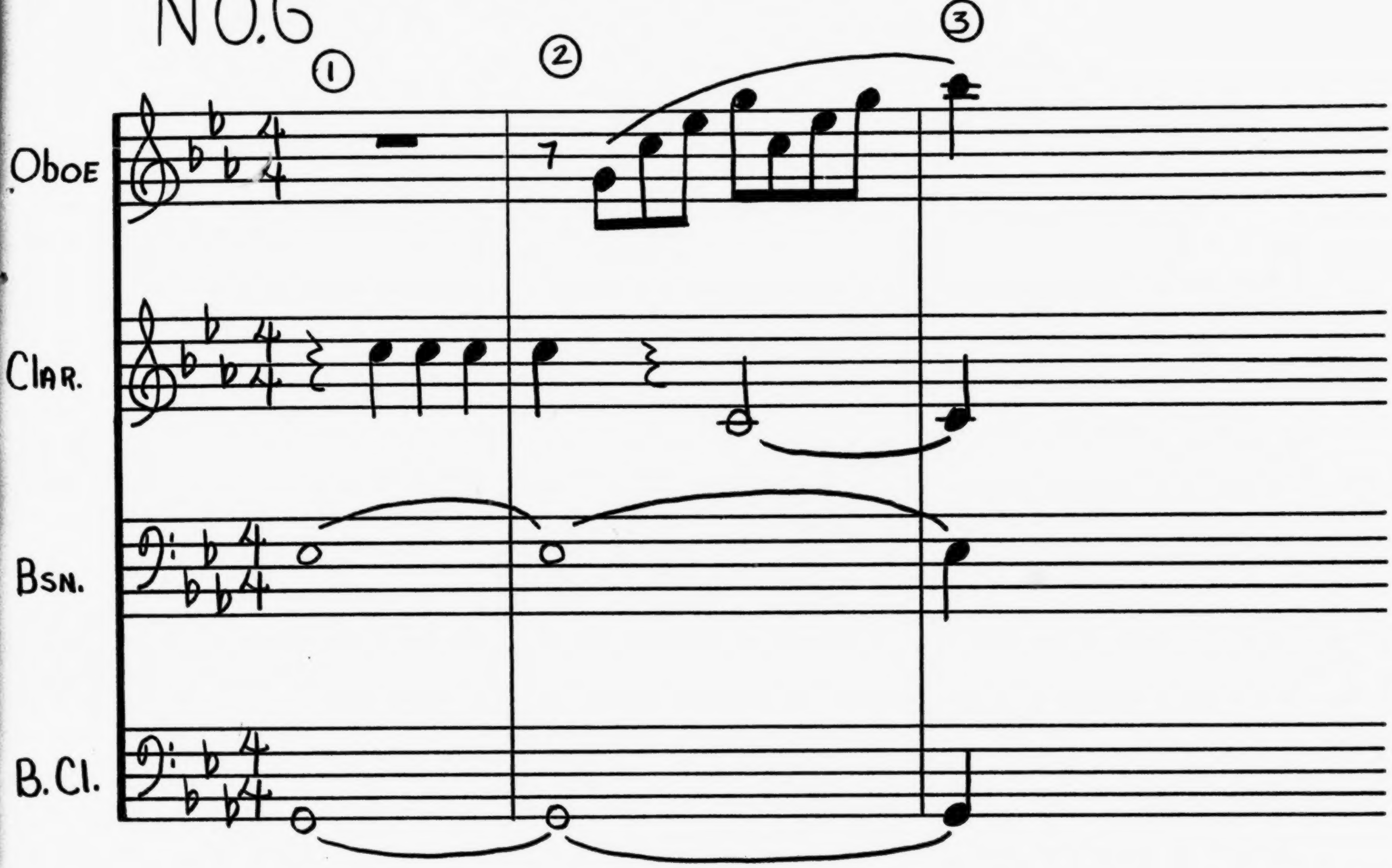
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.6

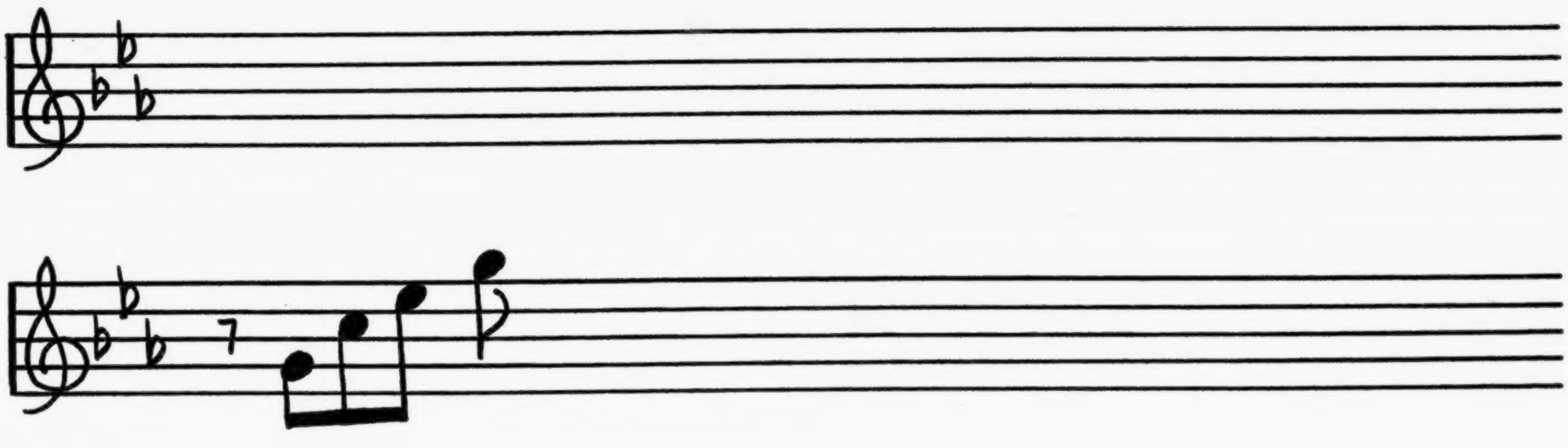

①
②
③
Oboe
Clar.
Bsn.
B. Cl.

A. The error occurred in measure ______________.

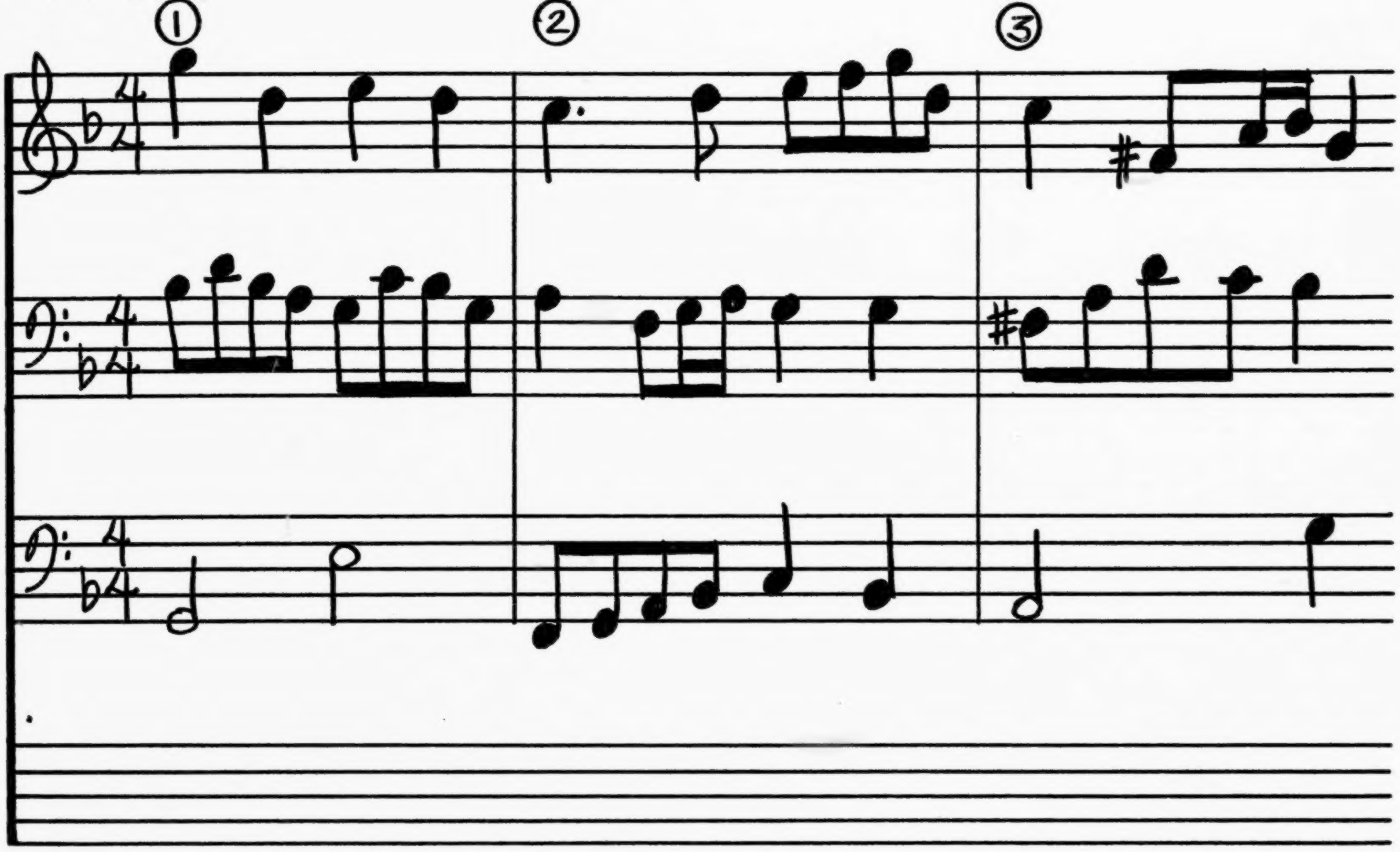
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.7

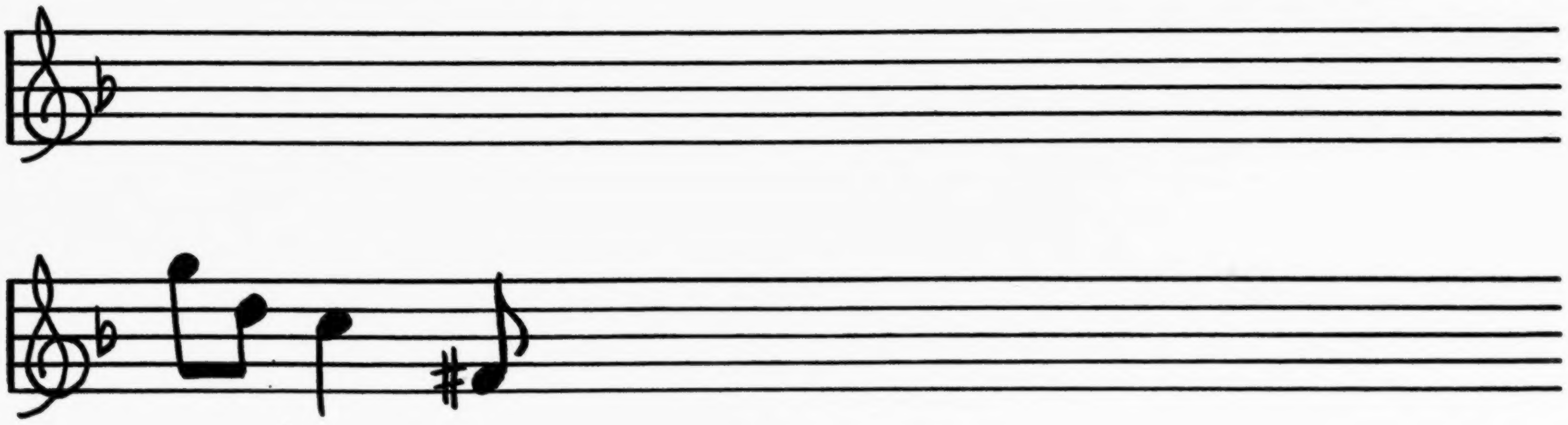


A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



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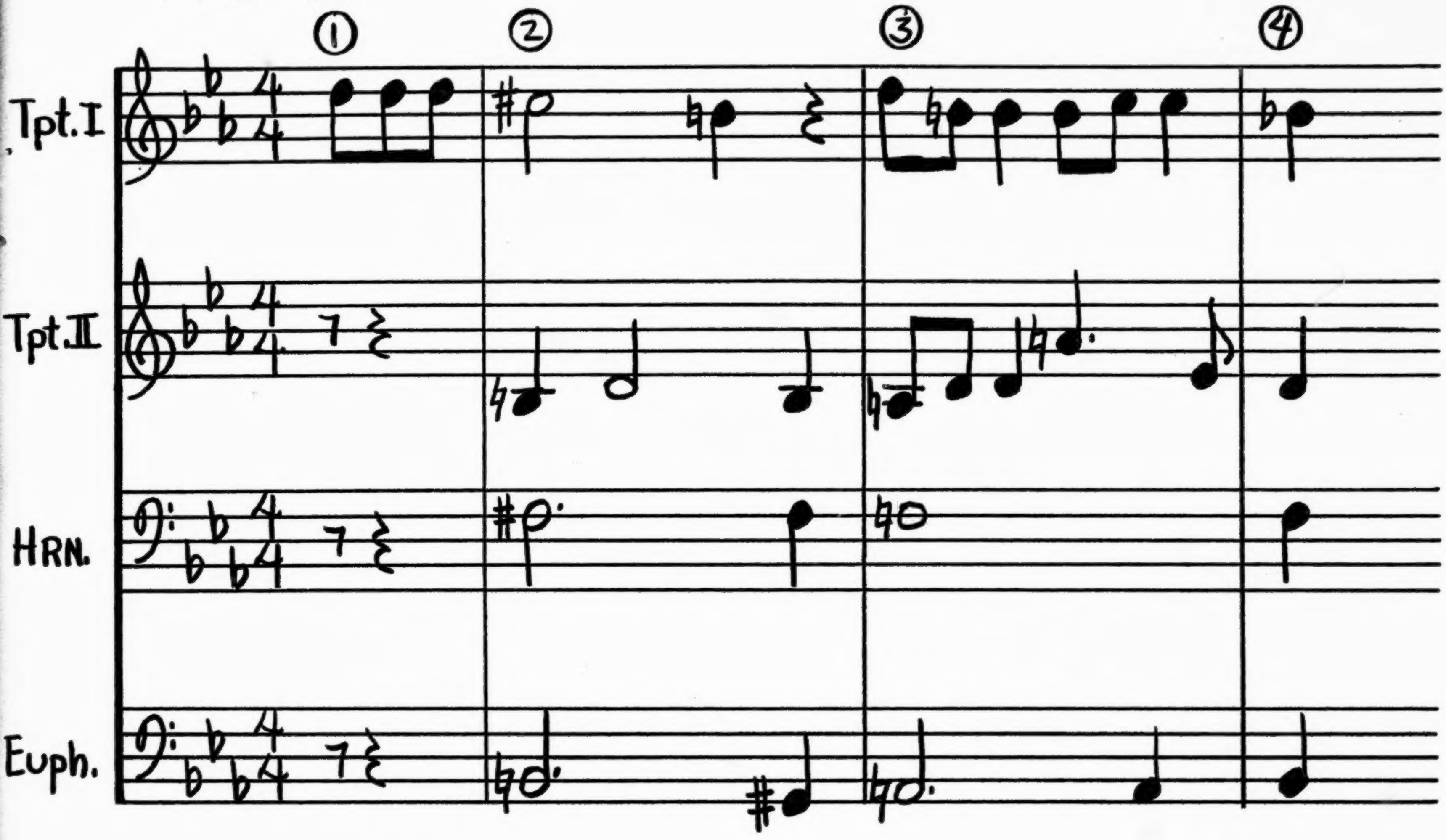
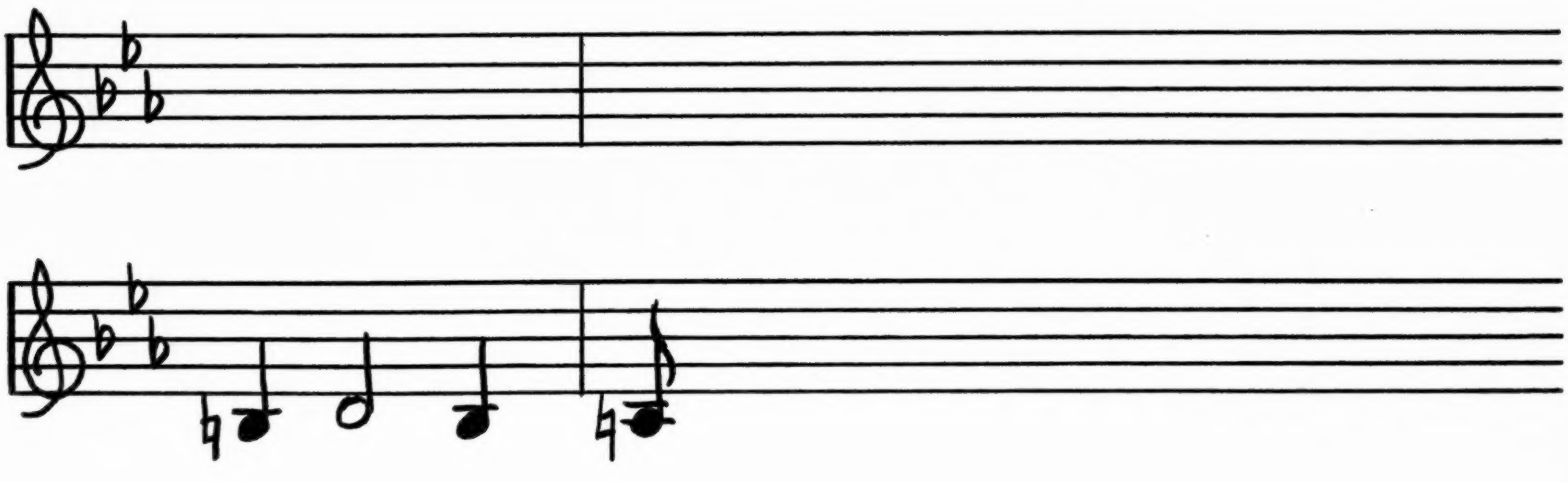

①
②
③
④
Tpt. I
Tpt. II
HRN.
Euph.

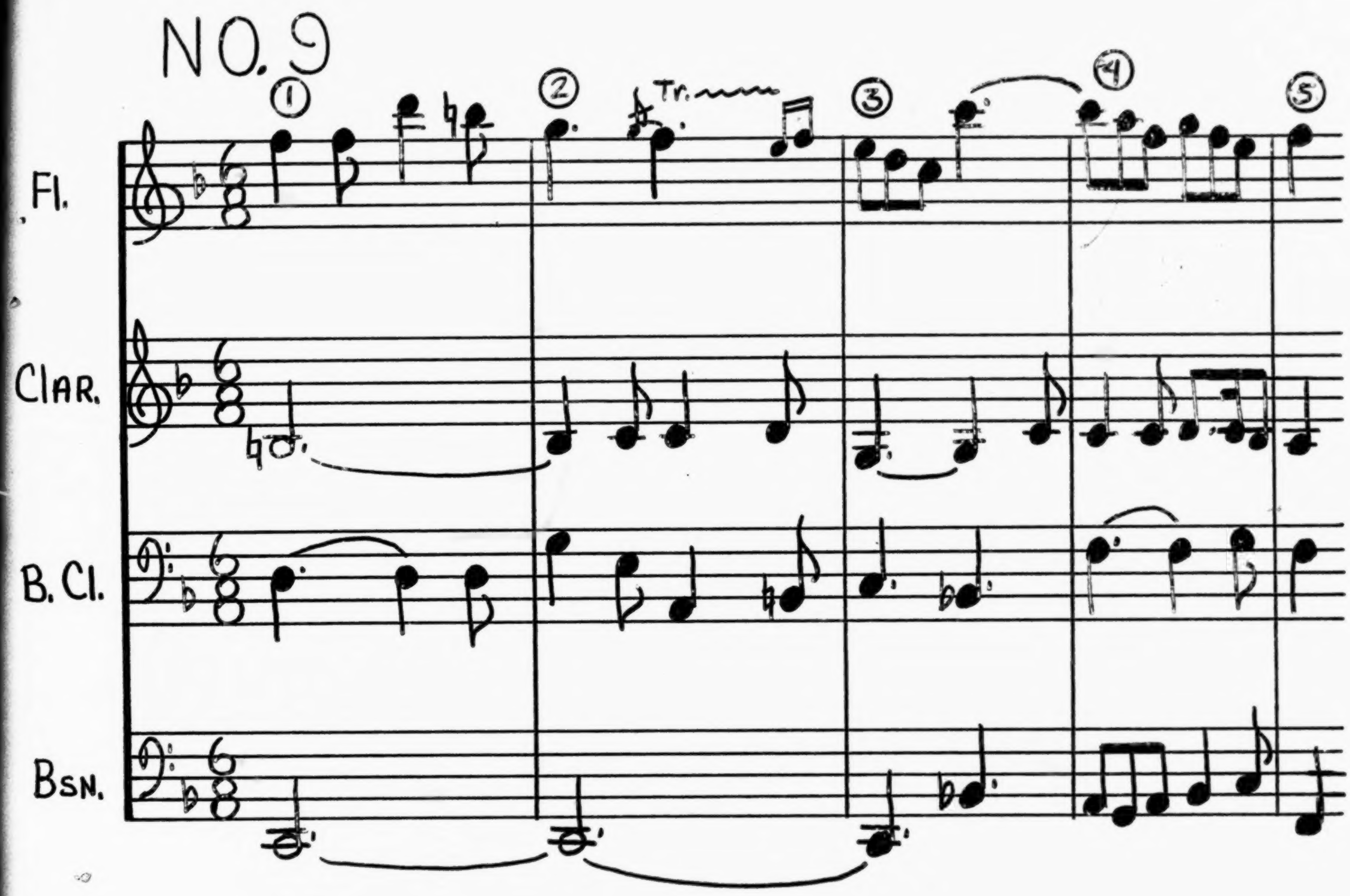
A. The error occurred in measure ____________.

B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



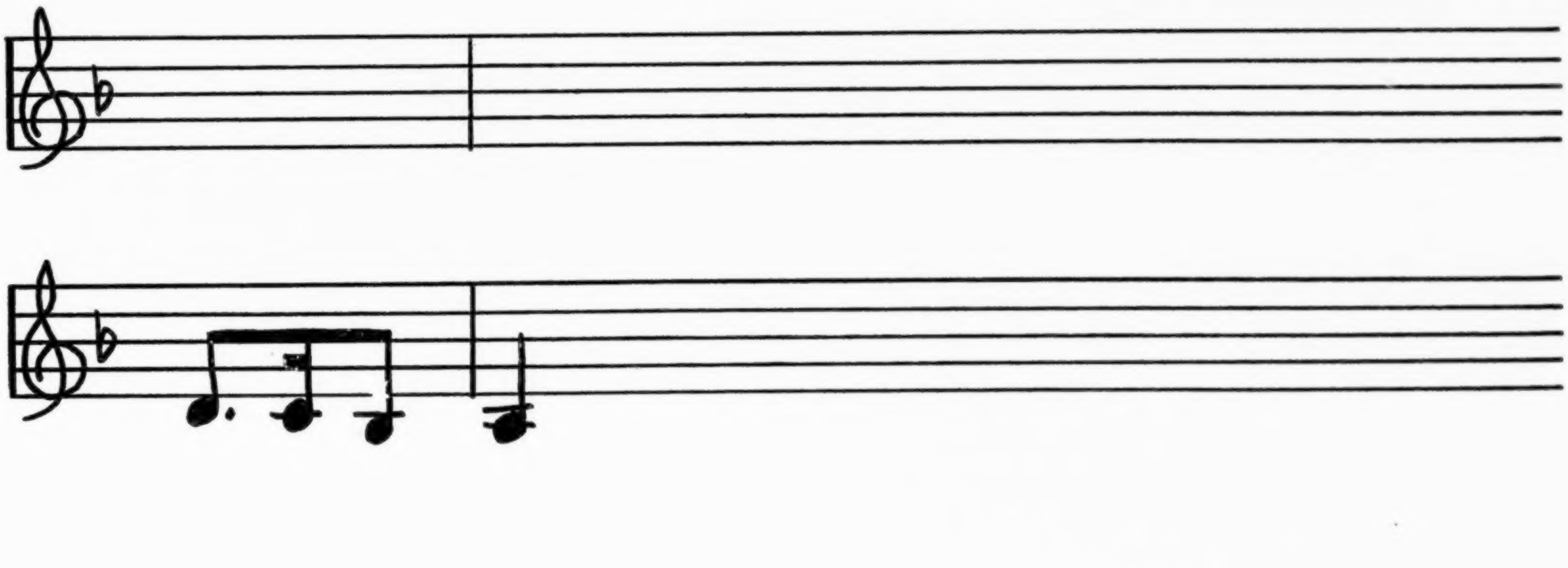

NO. 9
①
②
③
④
⑤
Fl.
Tr.
CIAR.
B. Cl.
Bsn.

A. The error occurred in measure ________________.

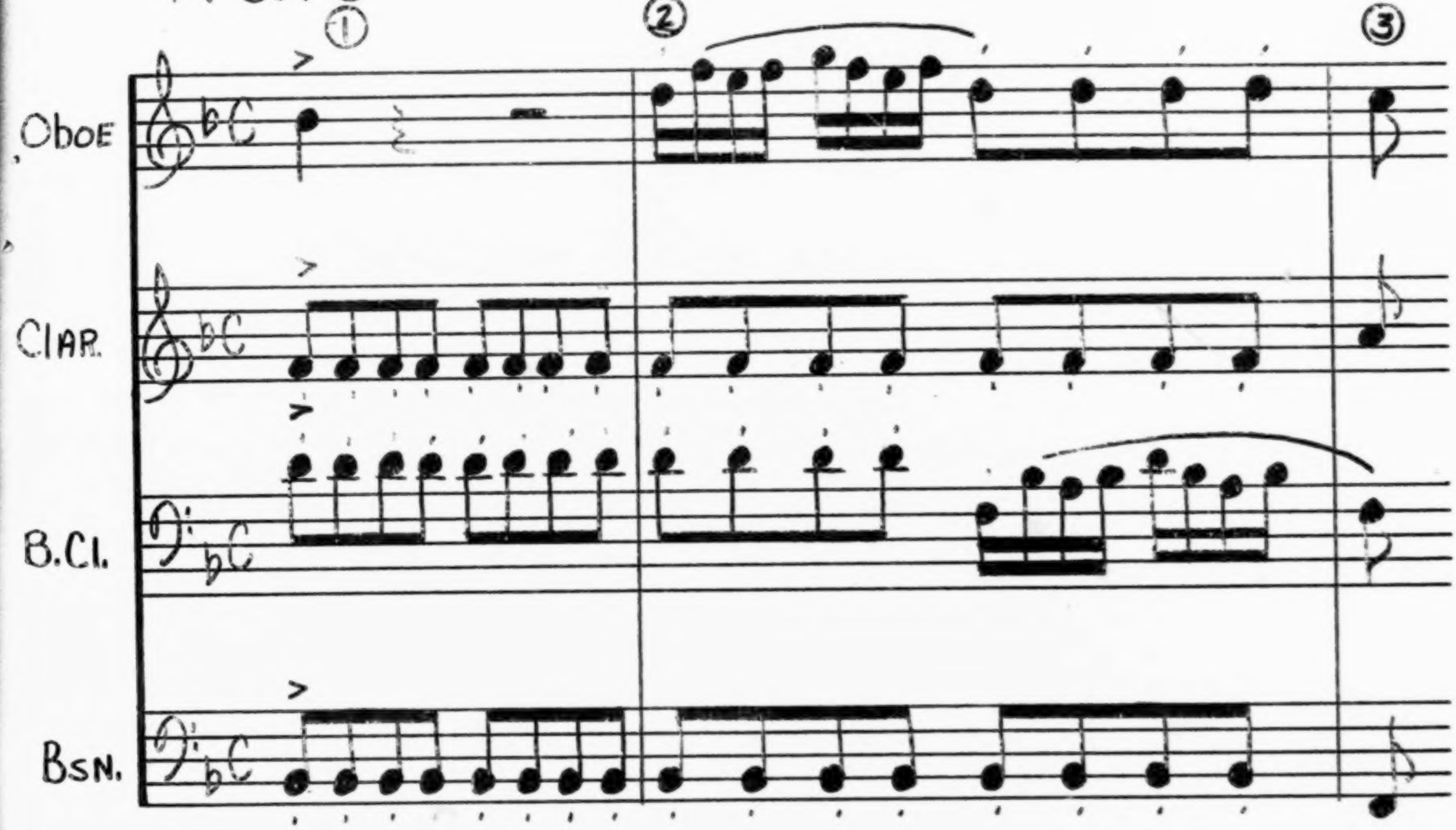
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

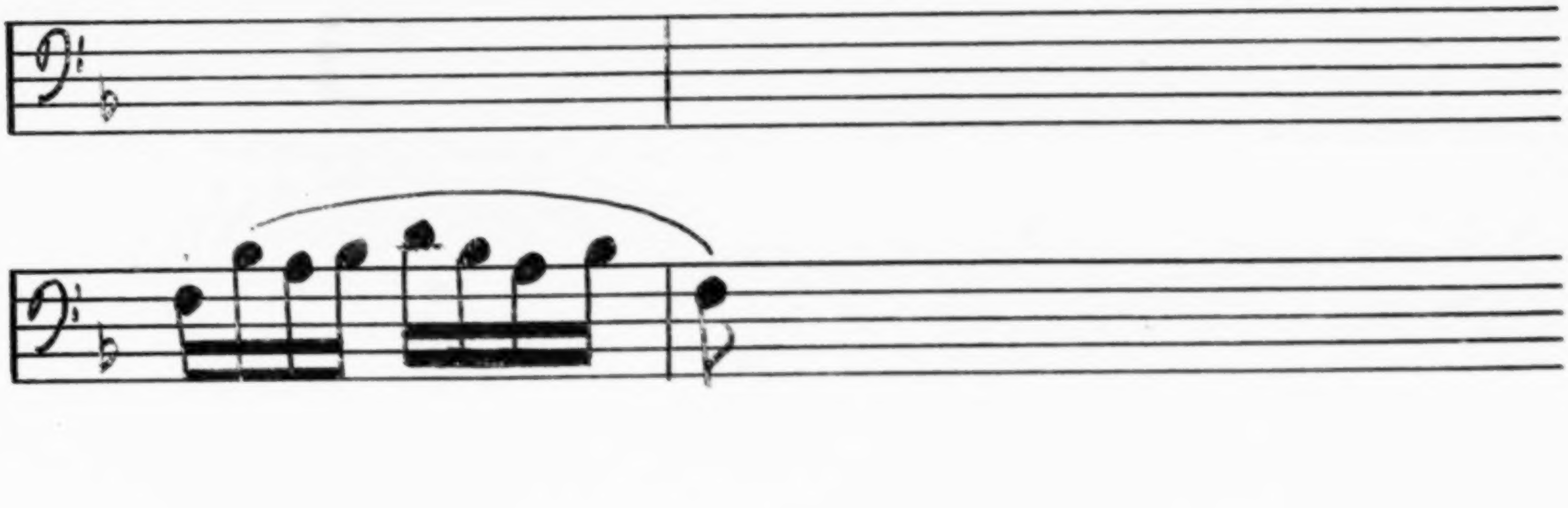

①
②
③
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ______________.

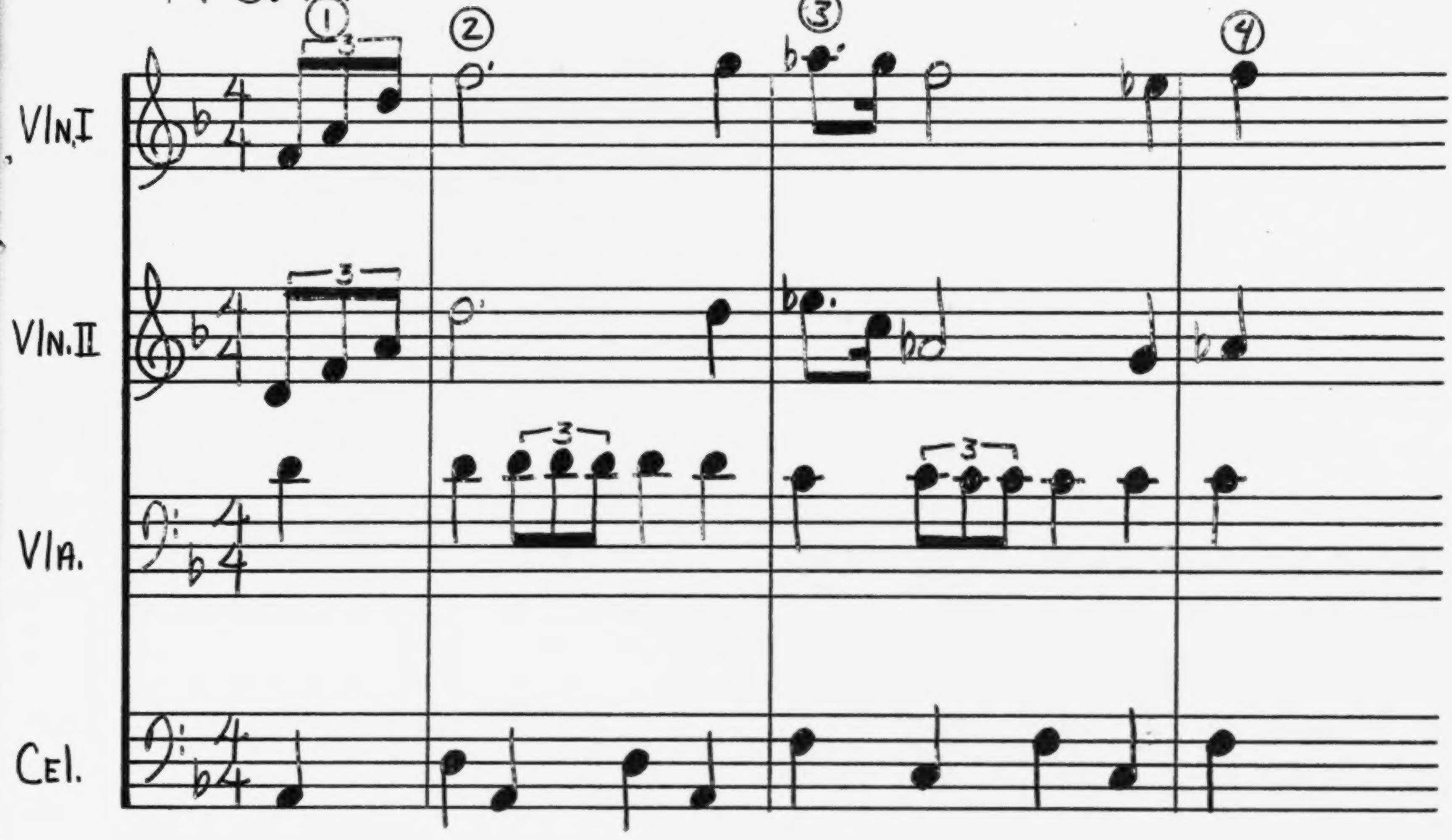
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11



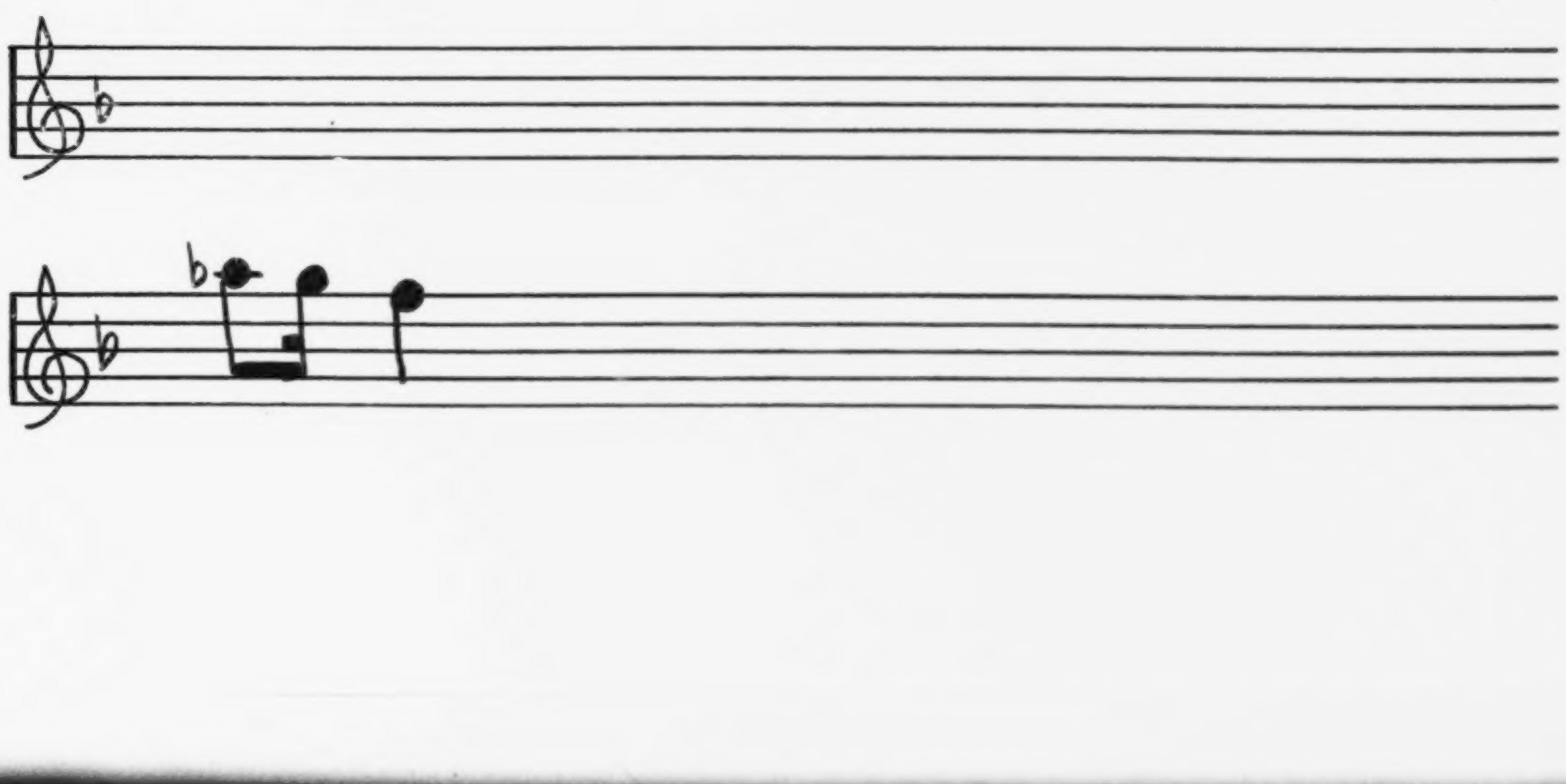
①
②
③
④
3
VlN. I
VlN. II
VlA.
CEl.

A. The error occurred in measure ______________.

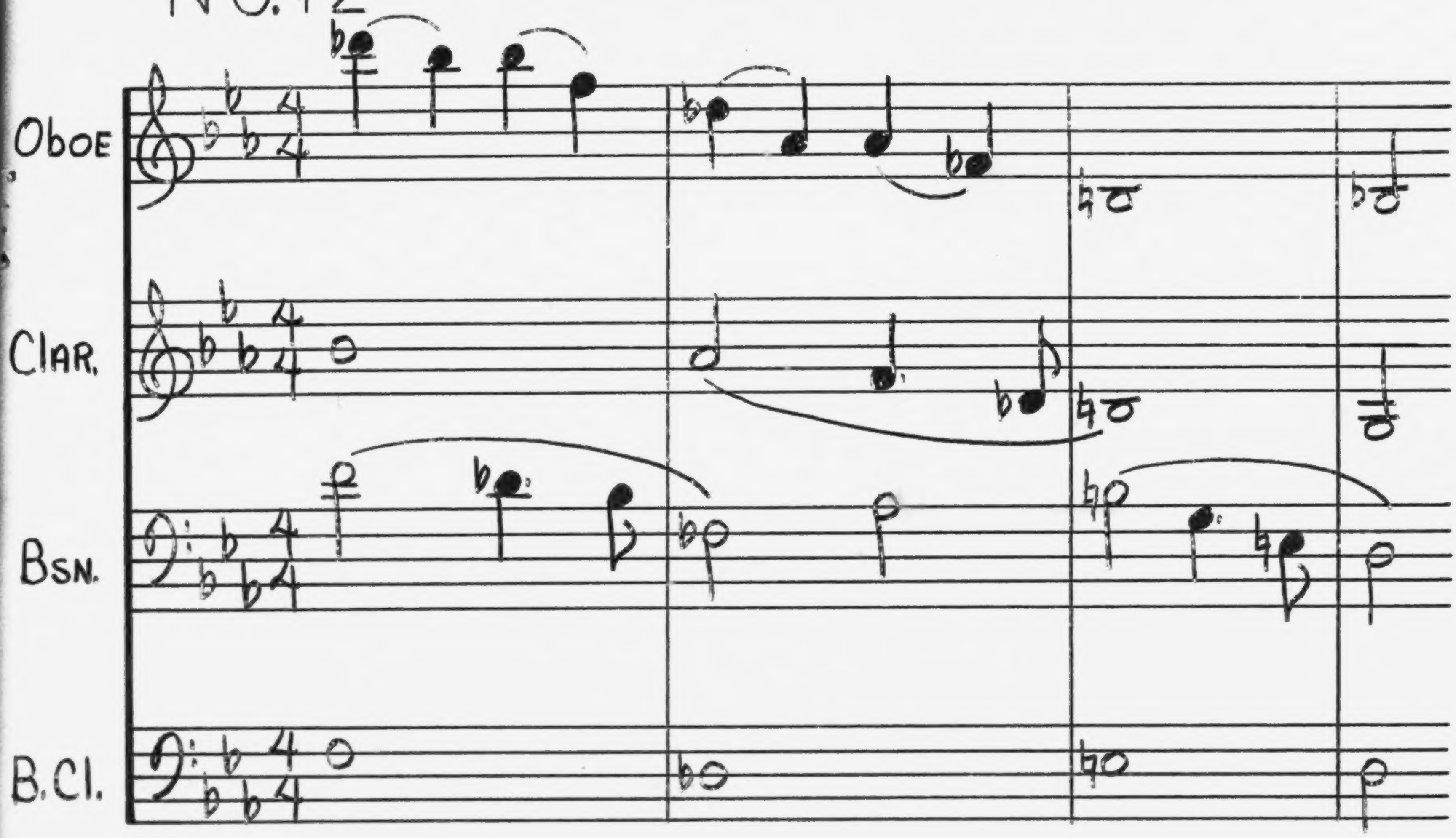
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 12

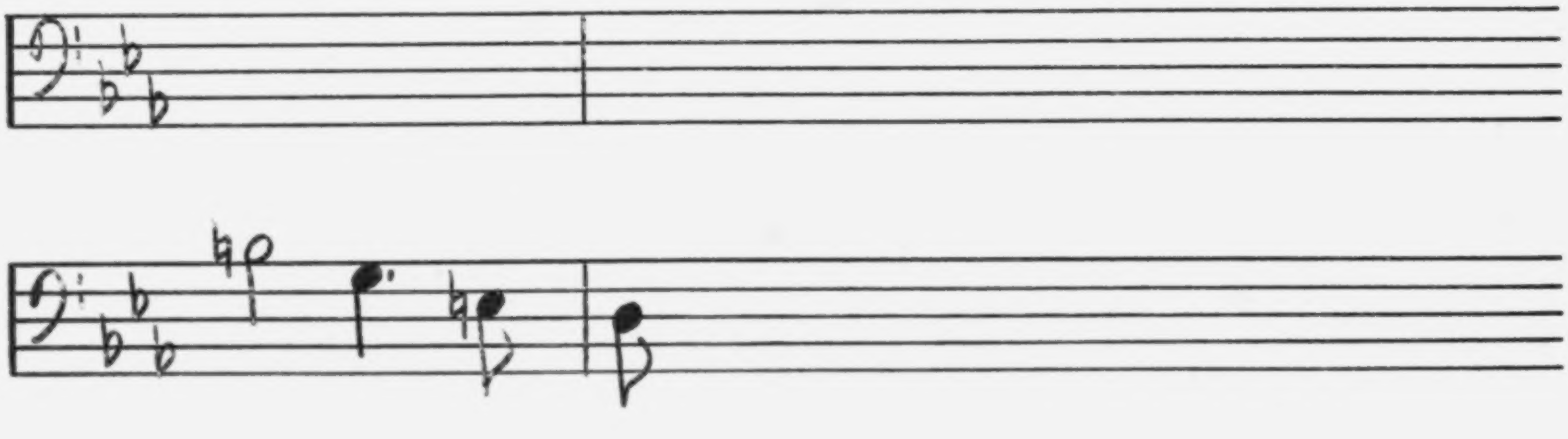


A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ___________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

VI

NAME ____________________________________

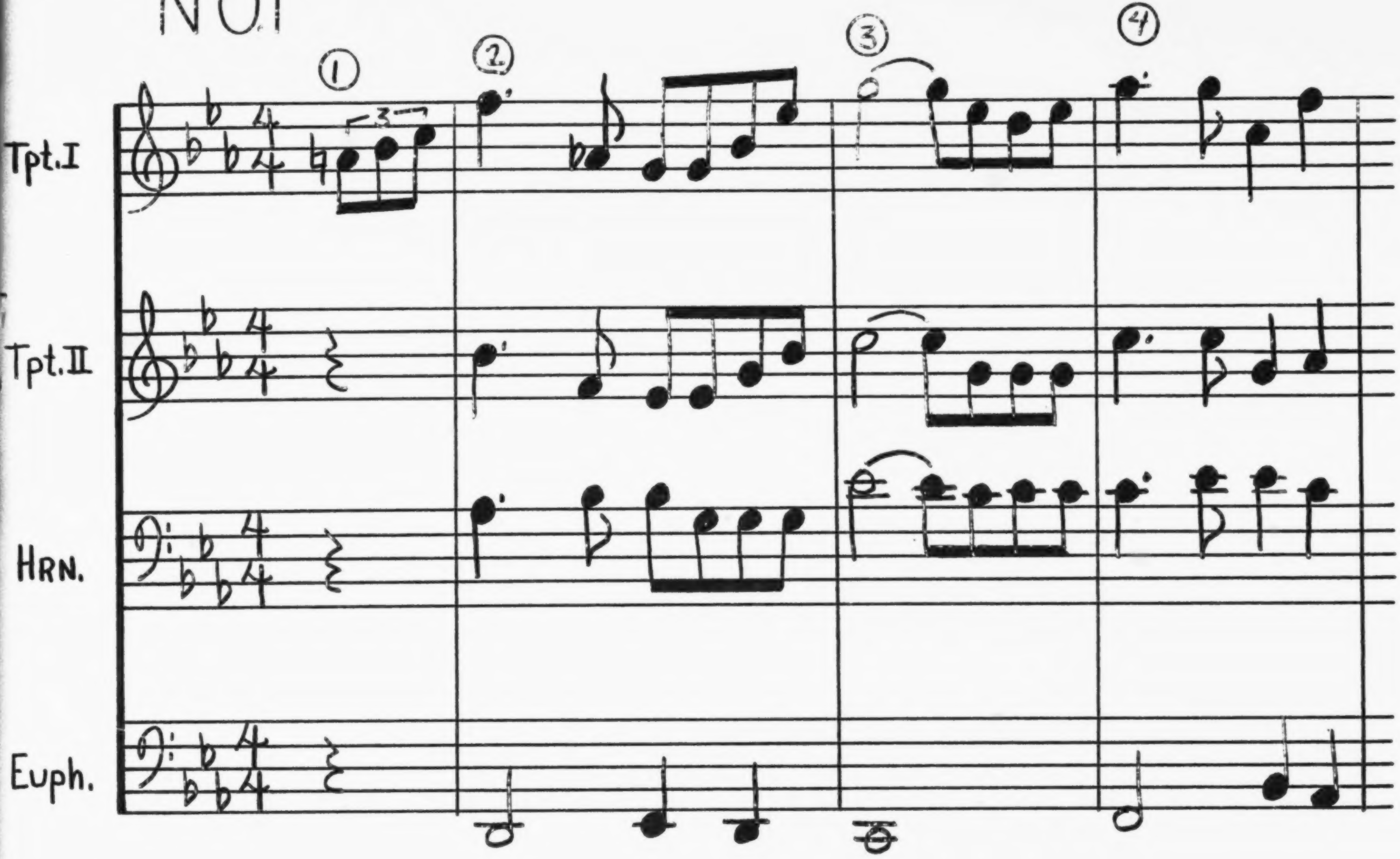
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

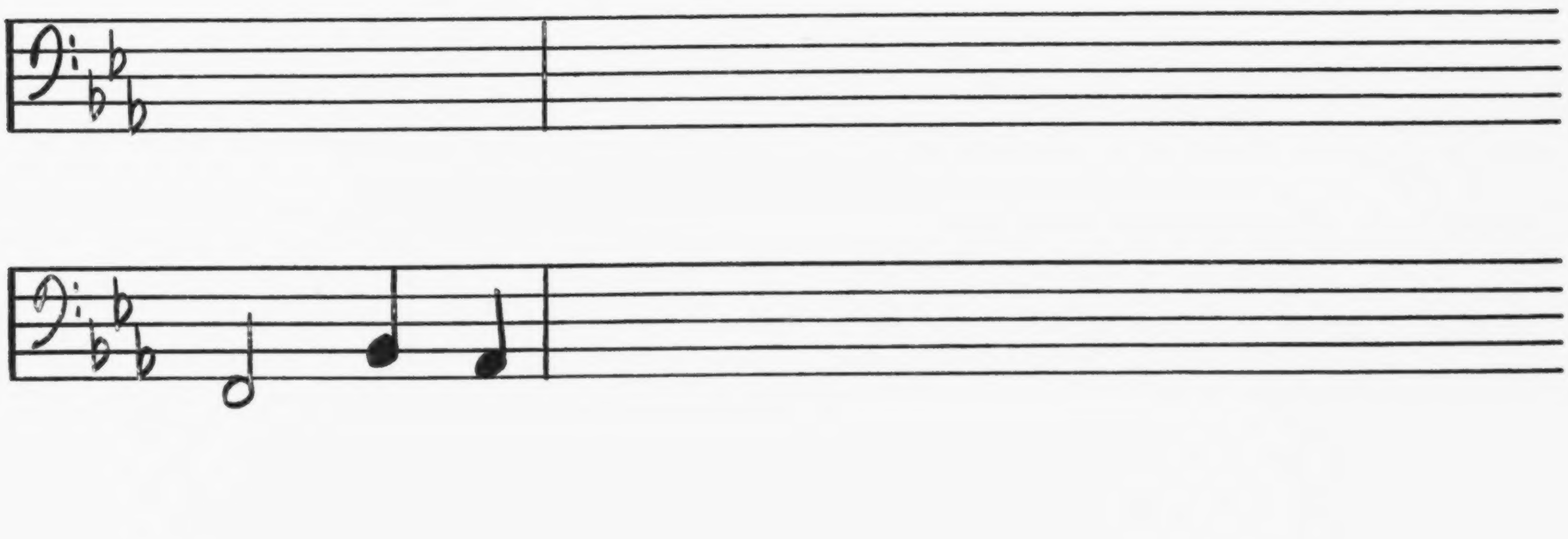

①
②
③
④
Tpt.I
Tpt.II
HRN.
Euph.
3

A. The error occurred in measure ______________.

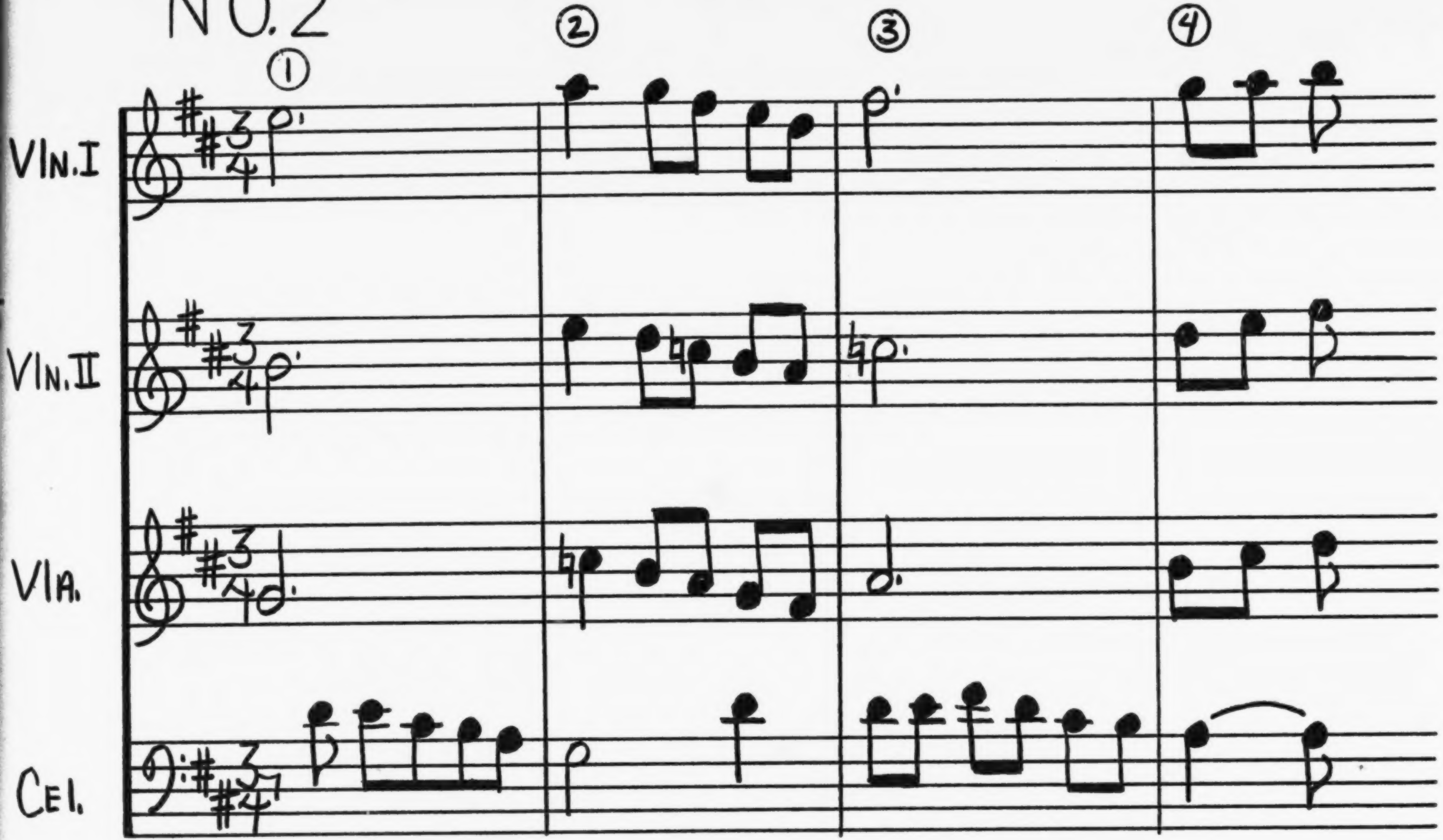
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

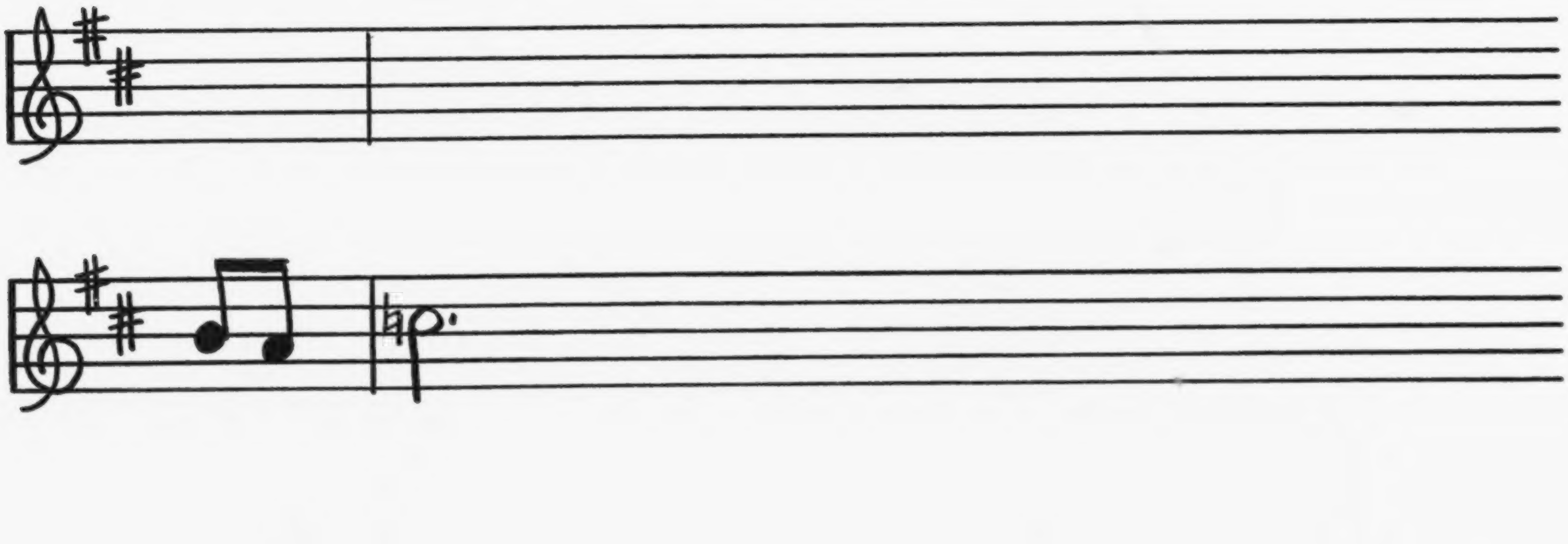

①
②
③
④
VIn.I
VIn.II
VIa.
CeI.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



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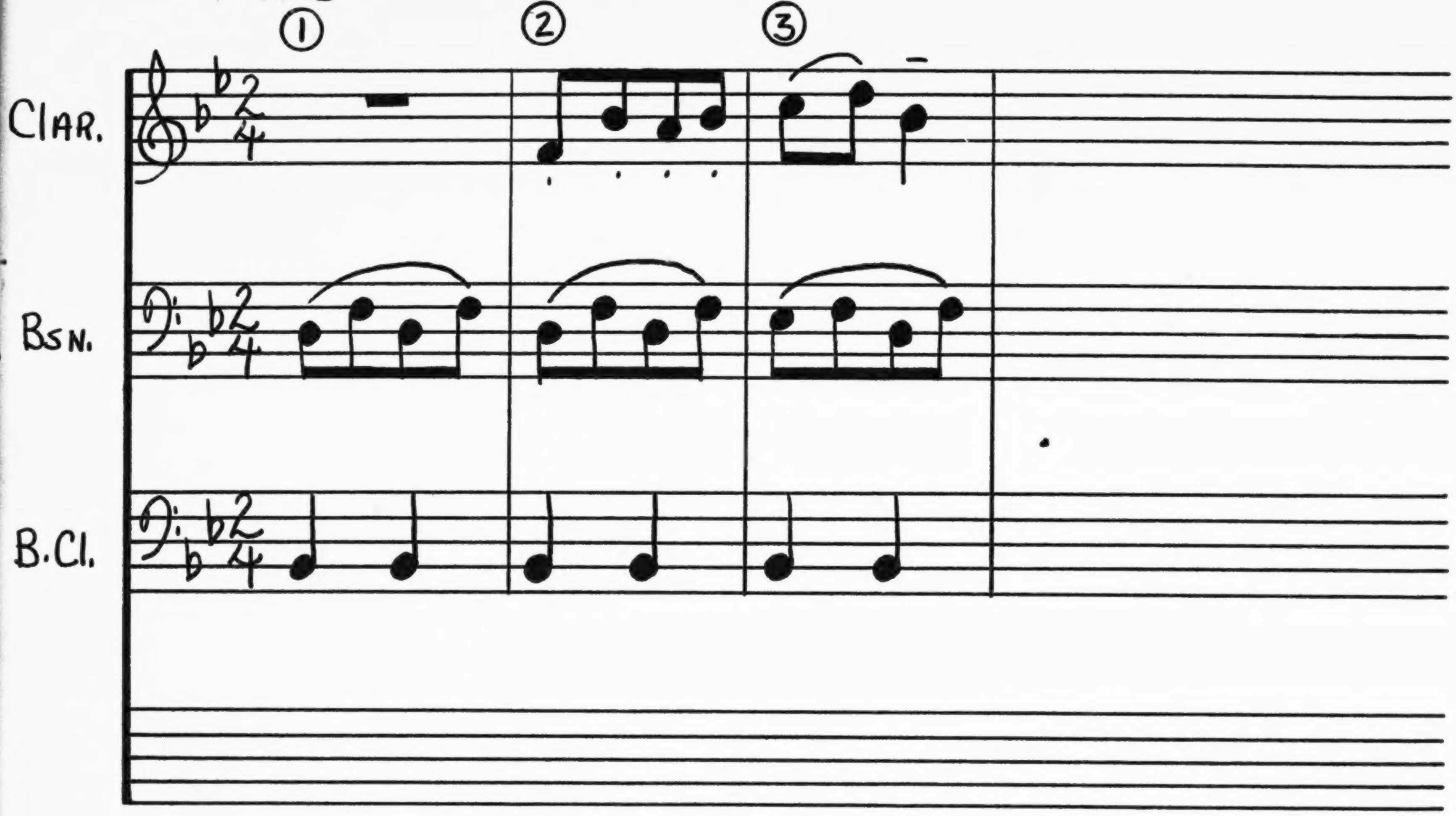
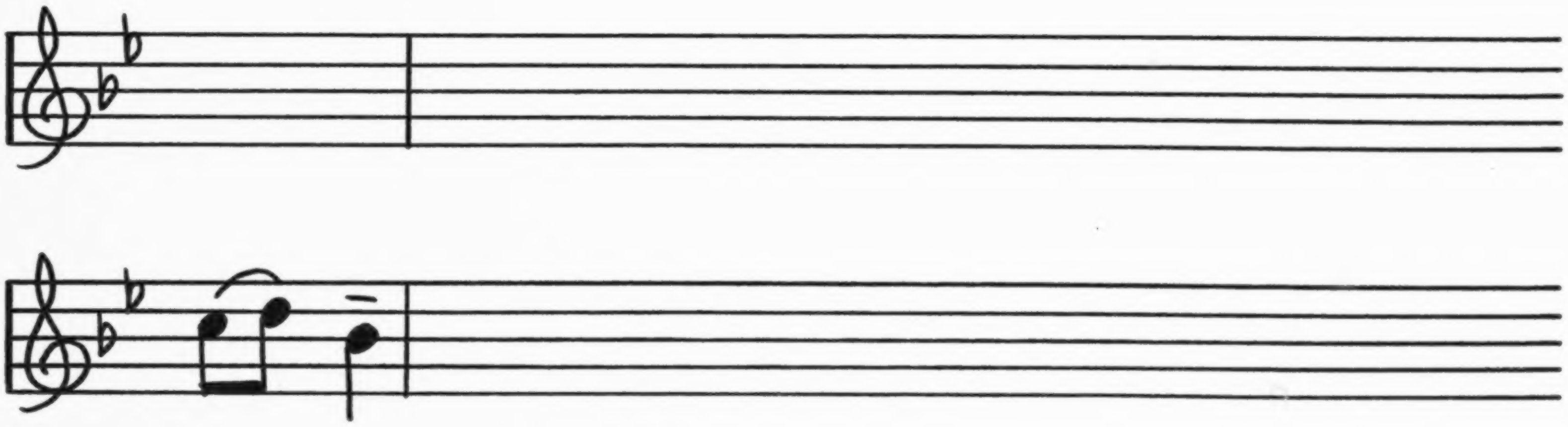


A. The error occurred in measure ____________.

B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



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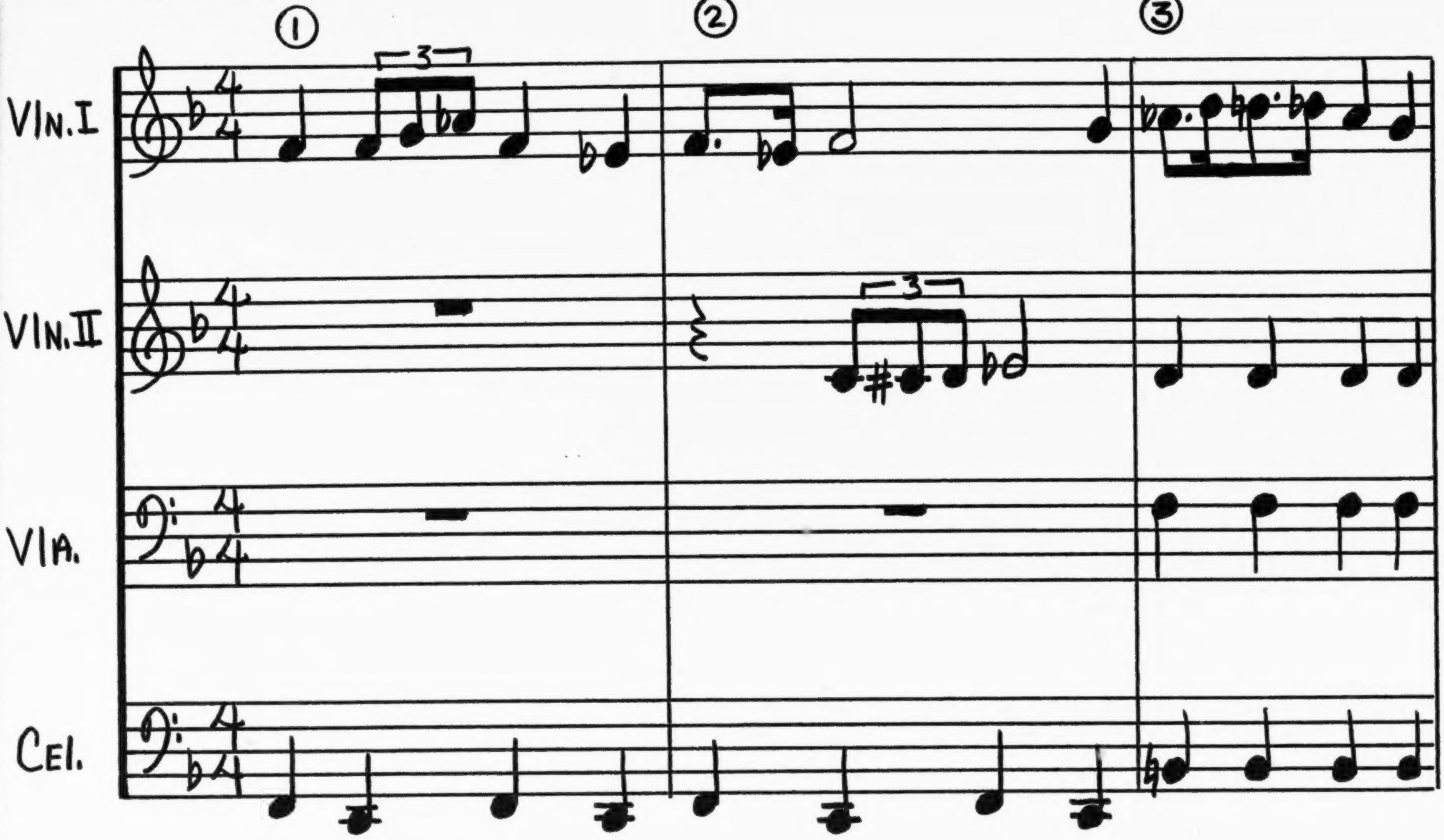
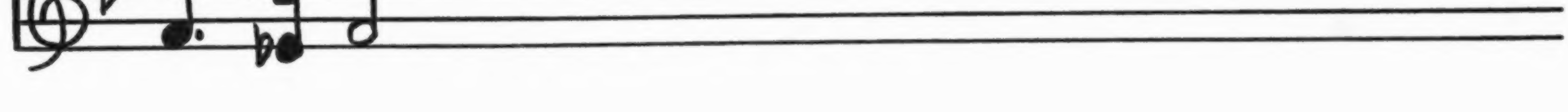

①
②
③
Vln.I
Vln.II
Vla.
Cel.
3
3

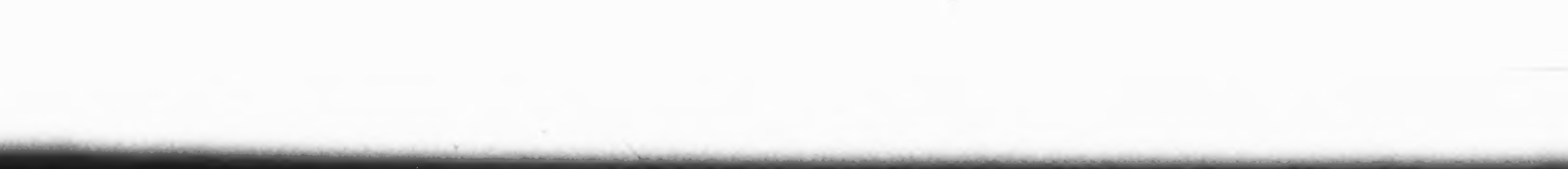
A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.





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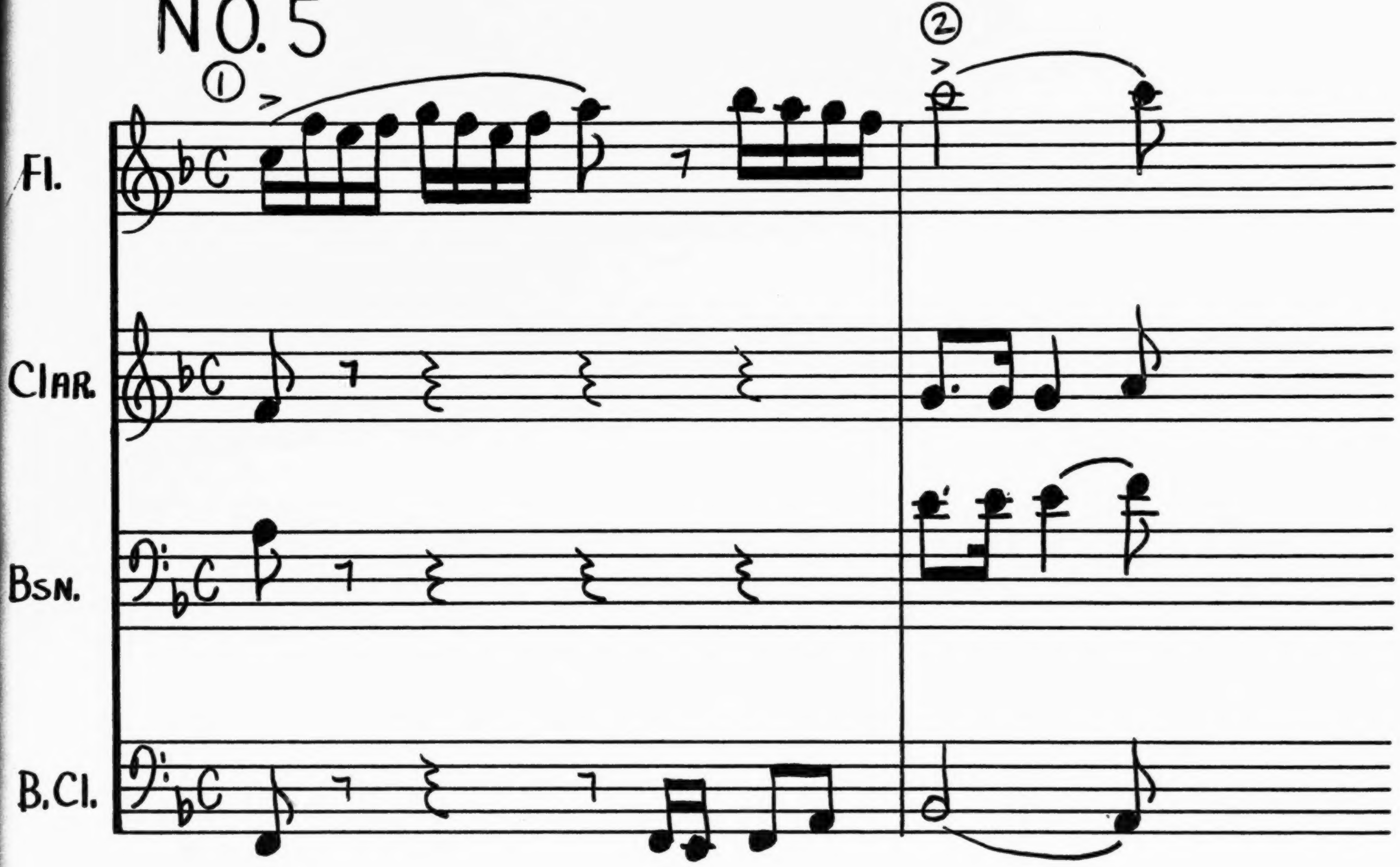
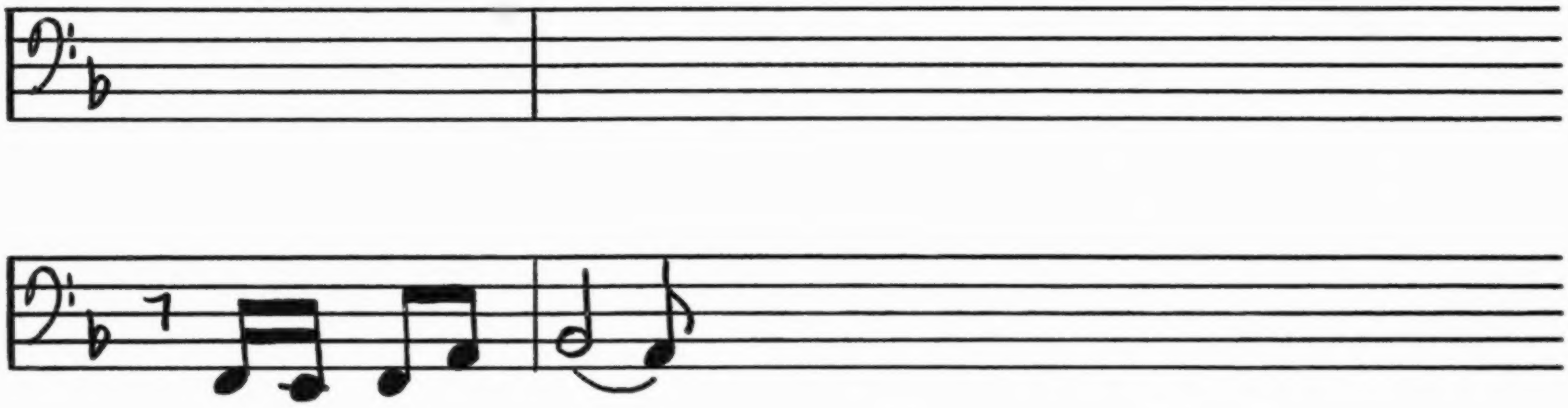


A. The error occurred in measure ____________.

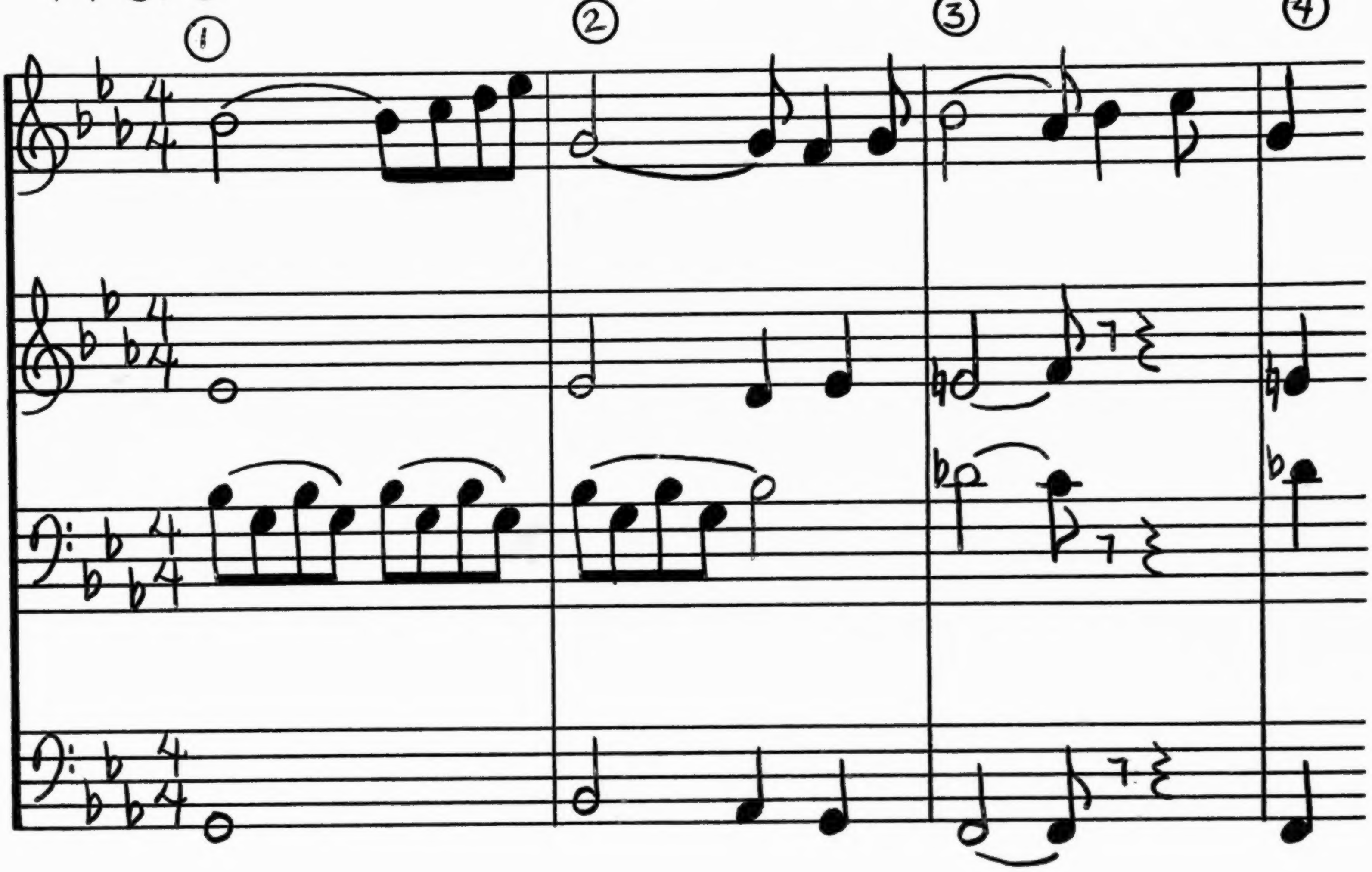
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.6

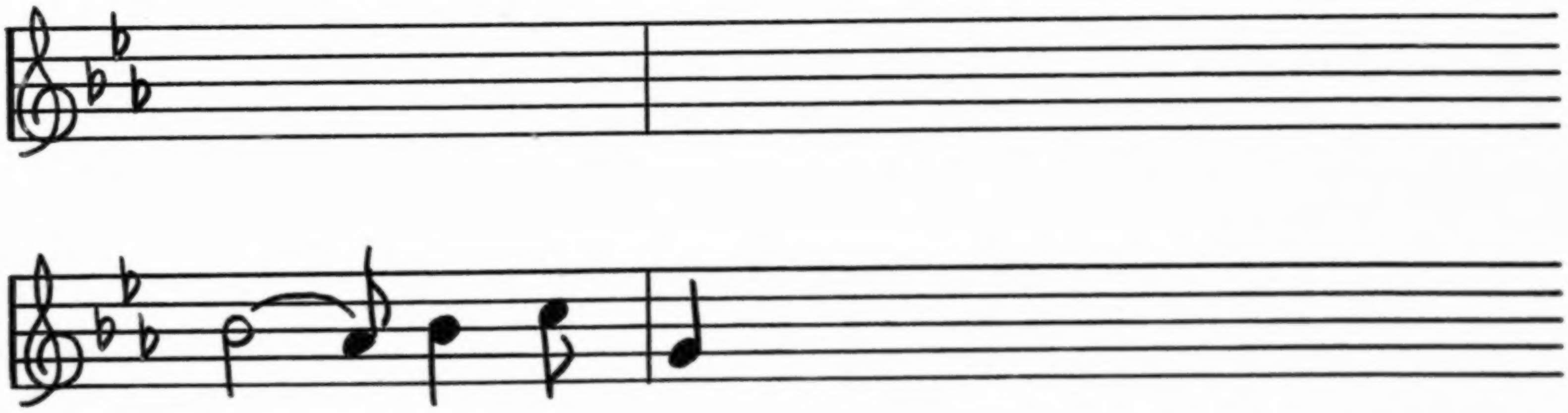

①
②
③
④
Tpt.I
Tpt.II
HRN.
TRB.

A. The error occurred in measure ______________.

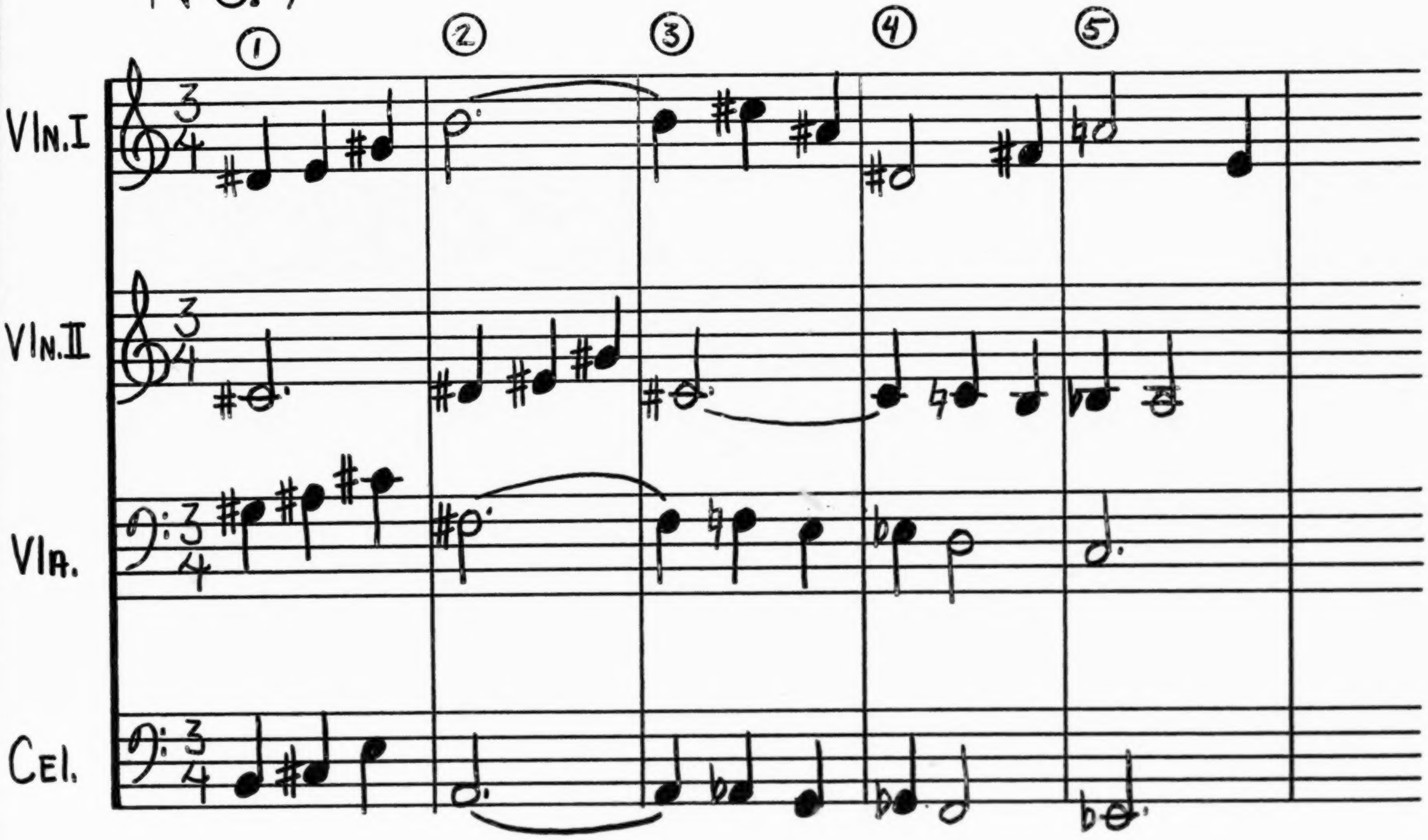
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.7



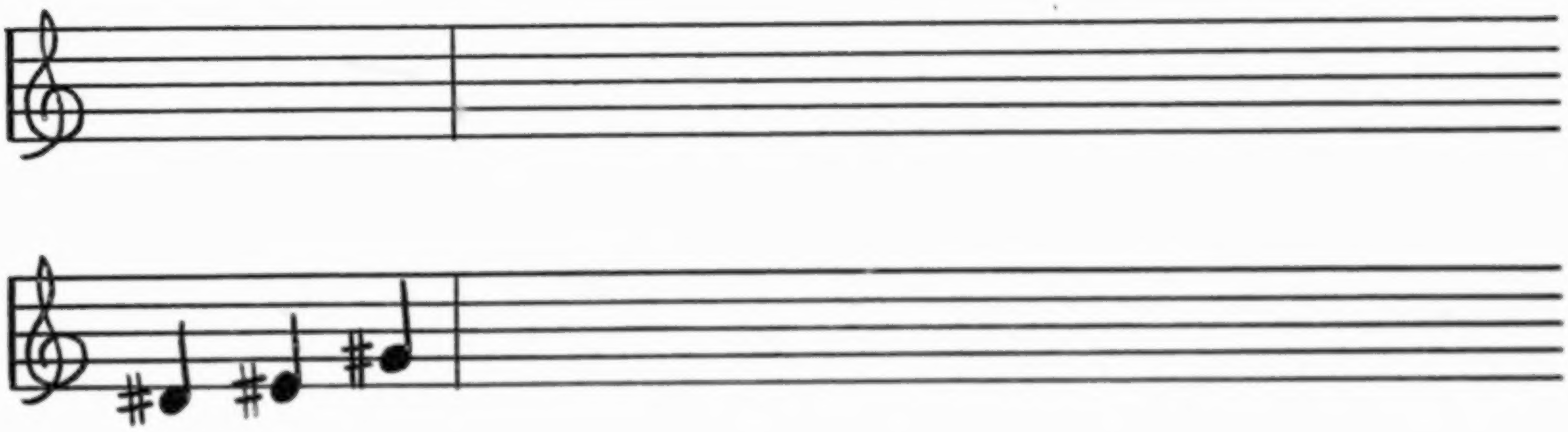
①
②
③
④
⑤
VIn. I
VIn. II
VIa.
Cel.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



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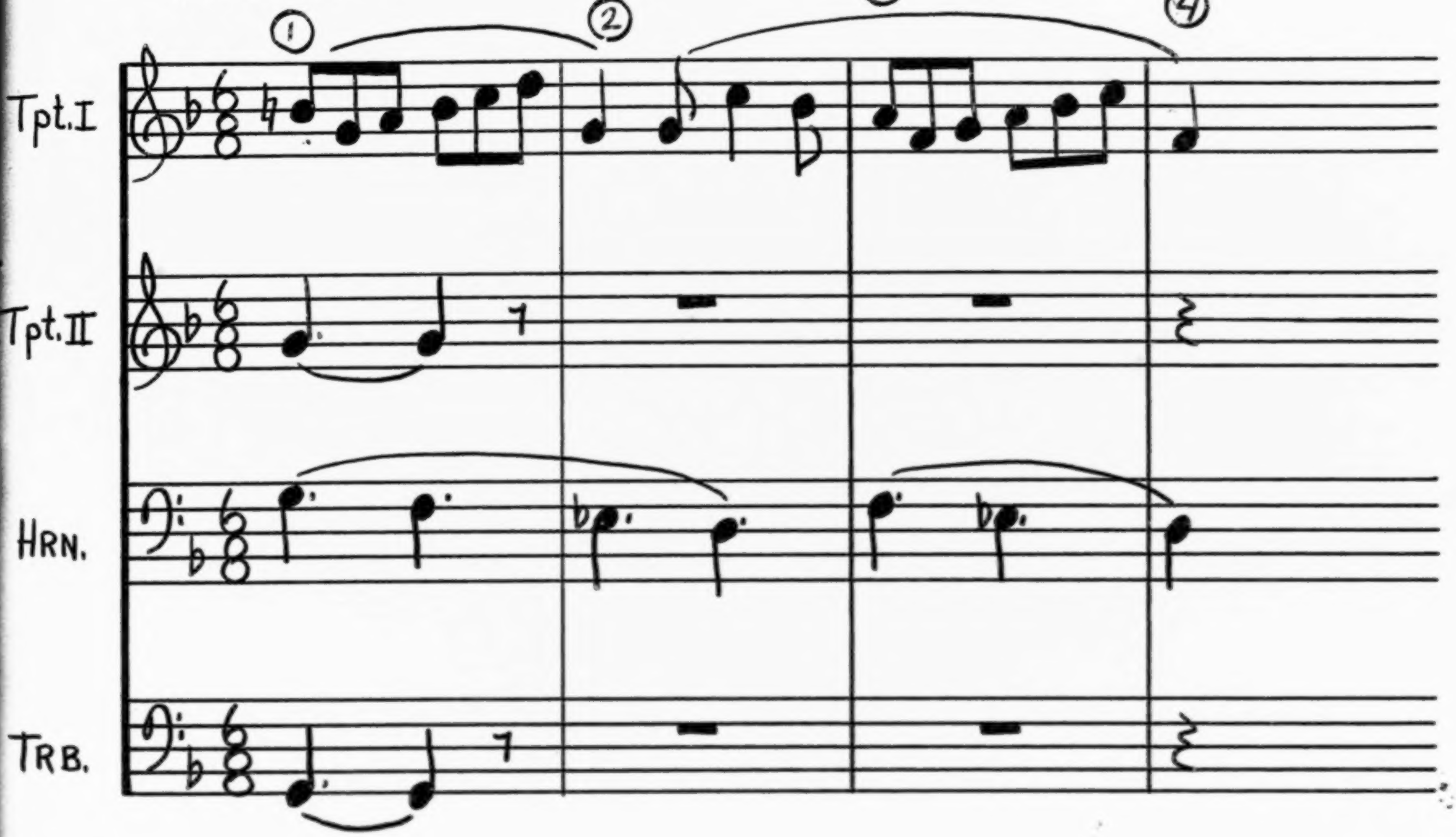


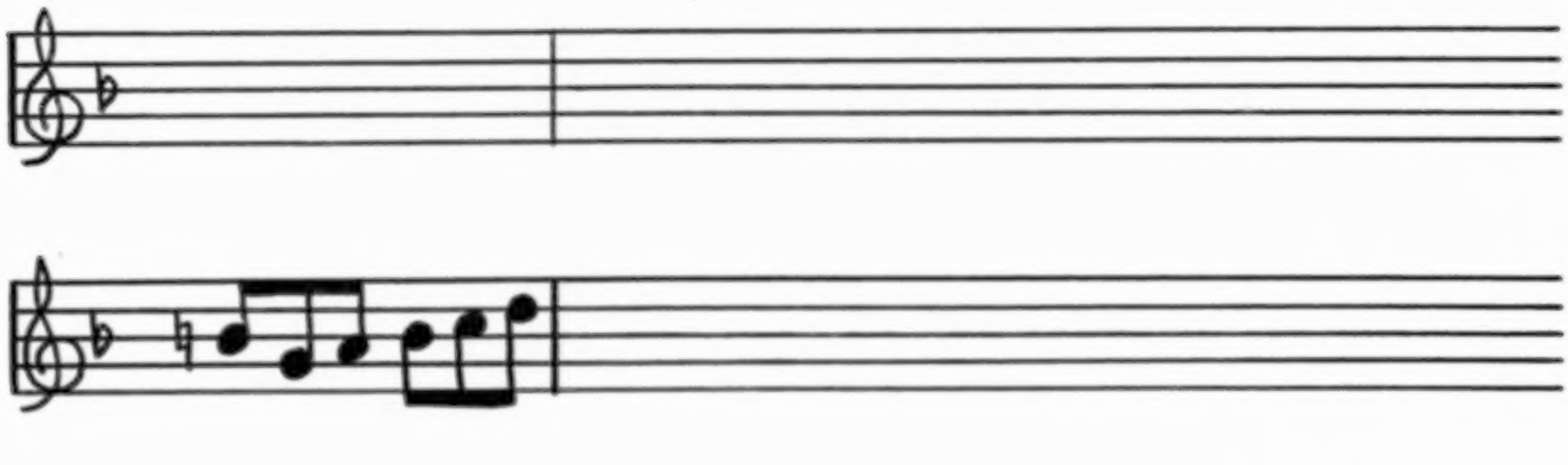
①
②
③
④
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

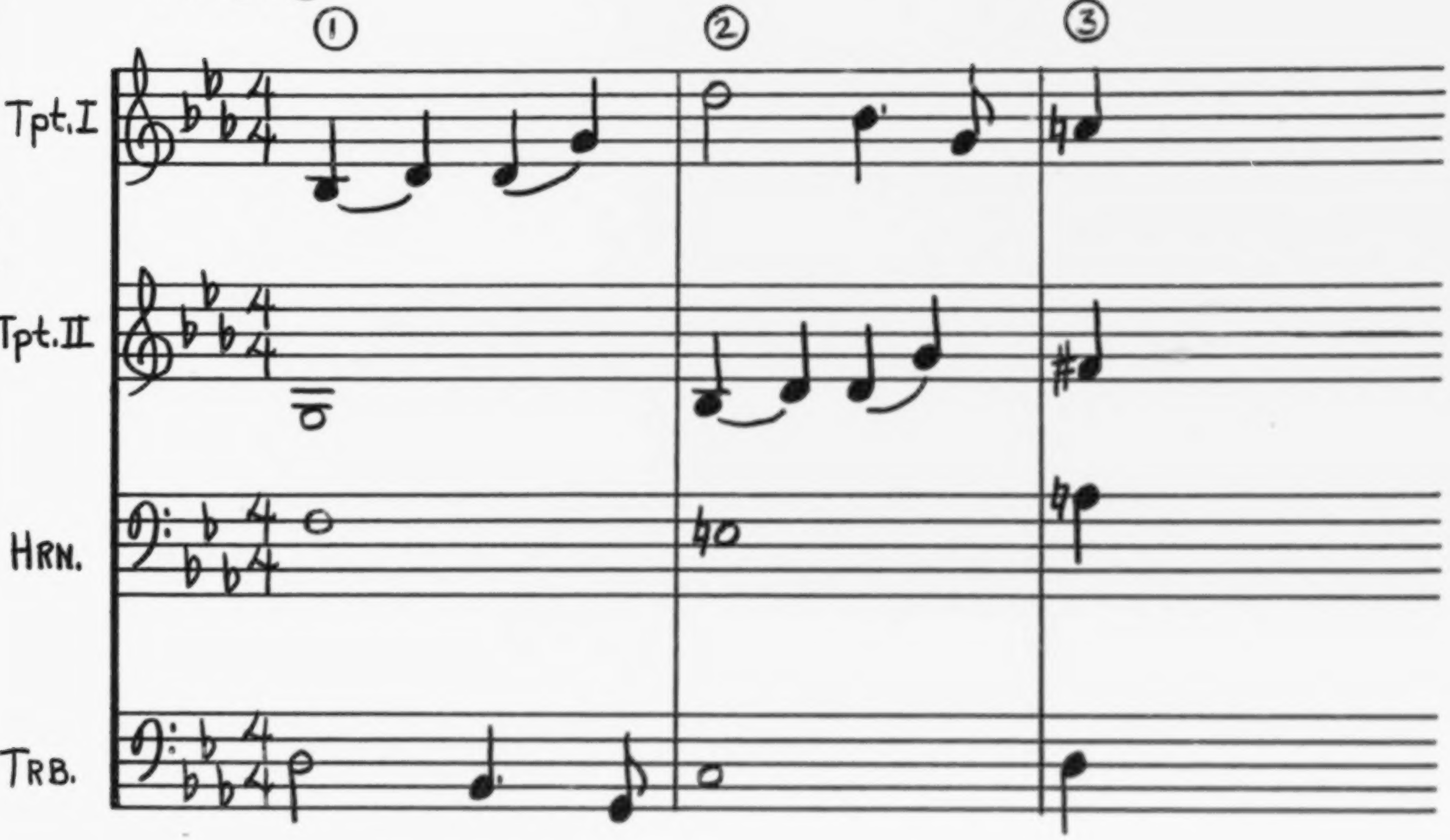
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

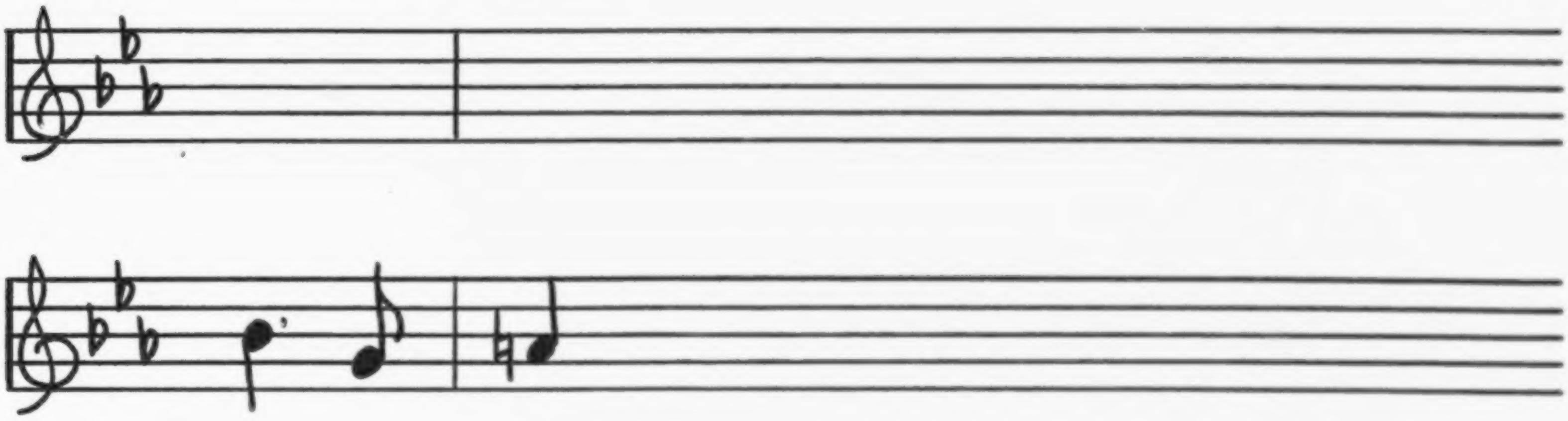

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

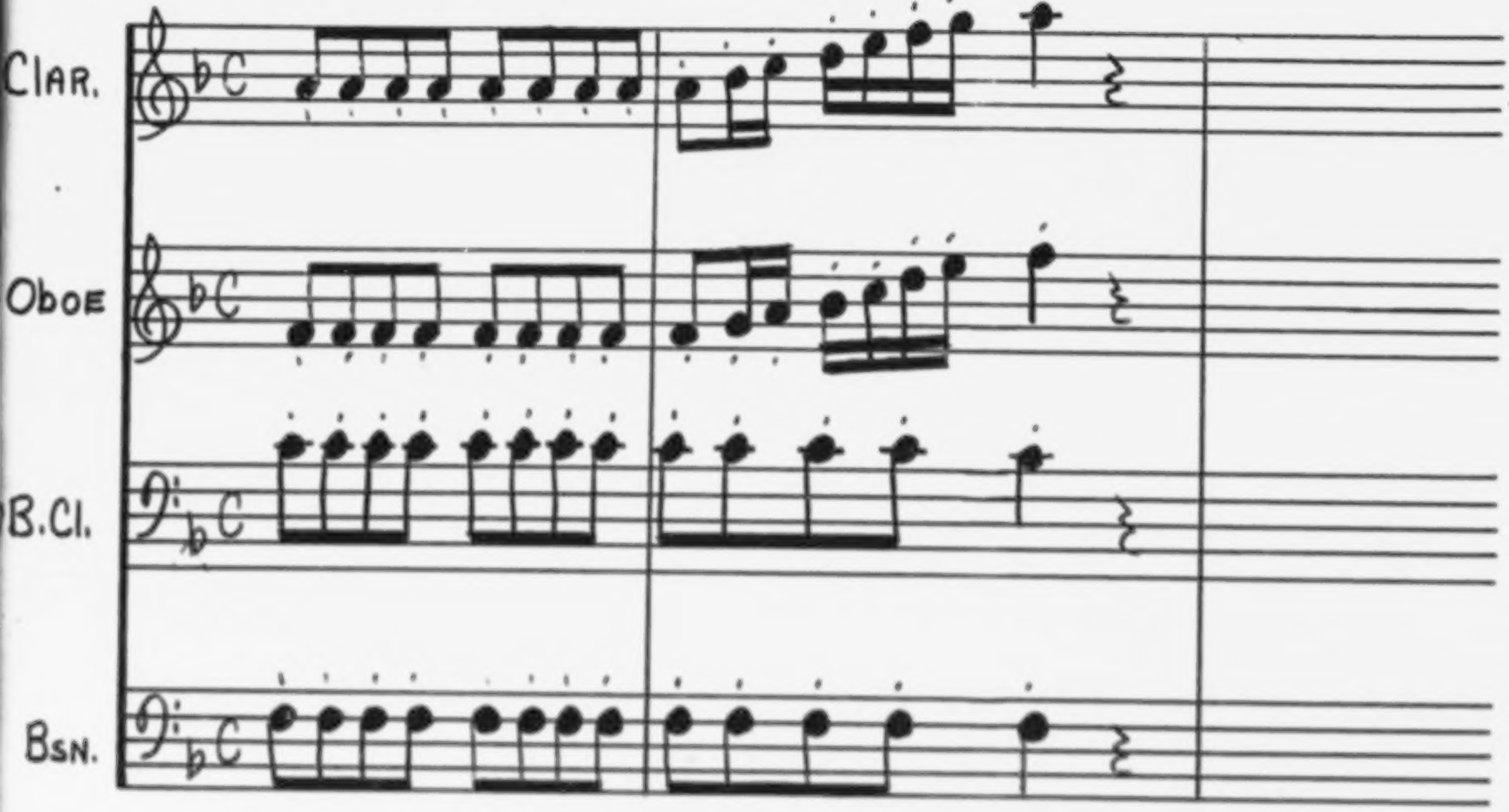
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

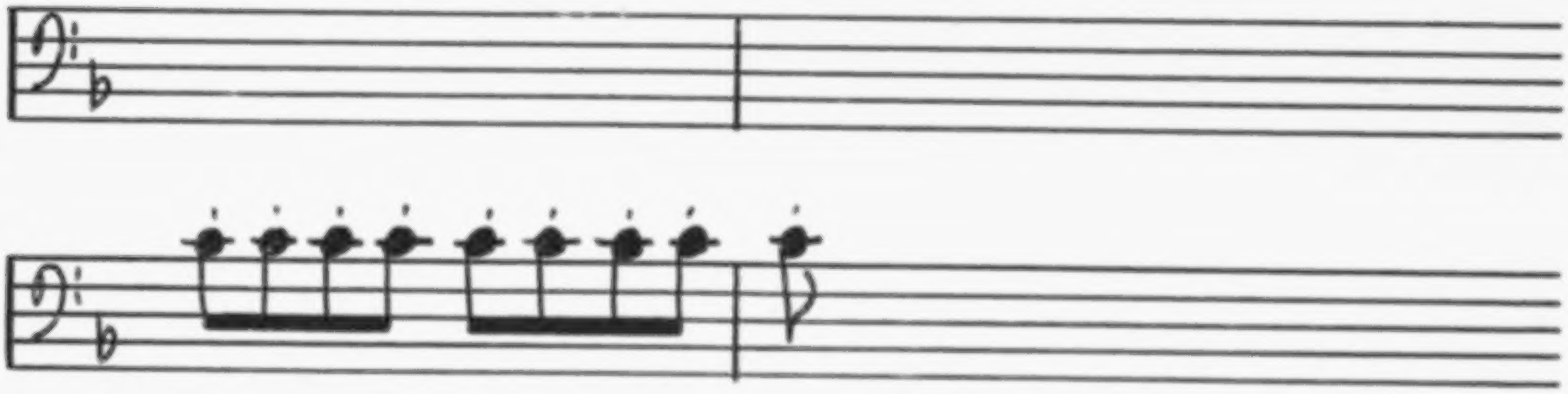


A. The error occurred in measure ____________.

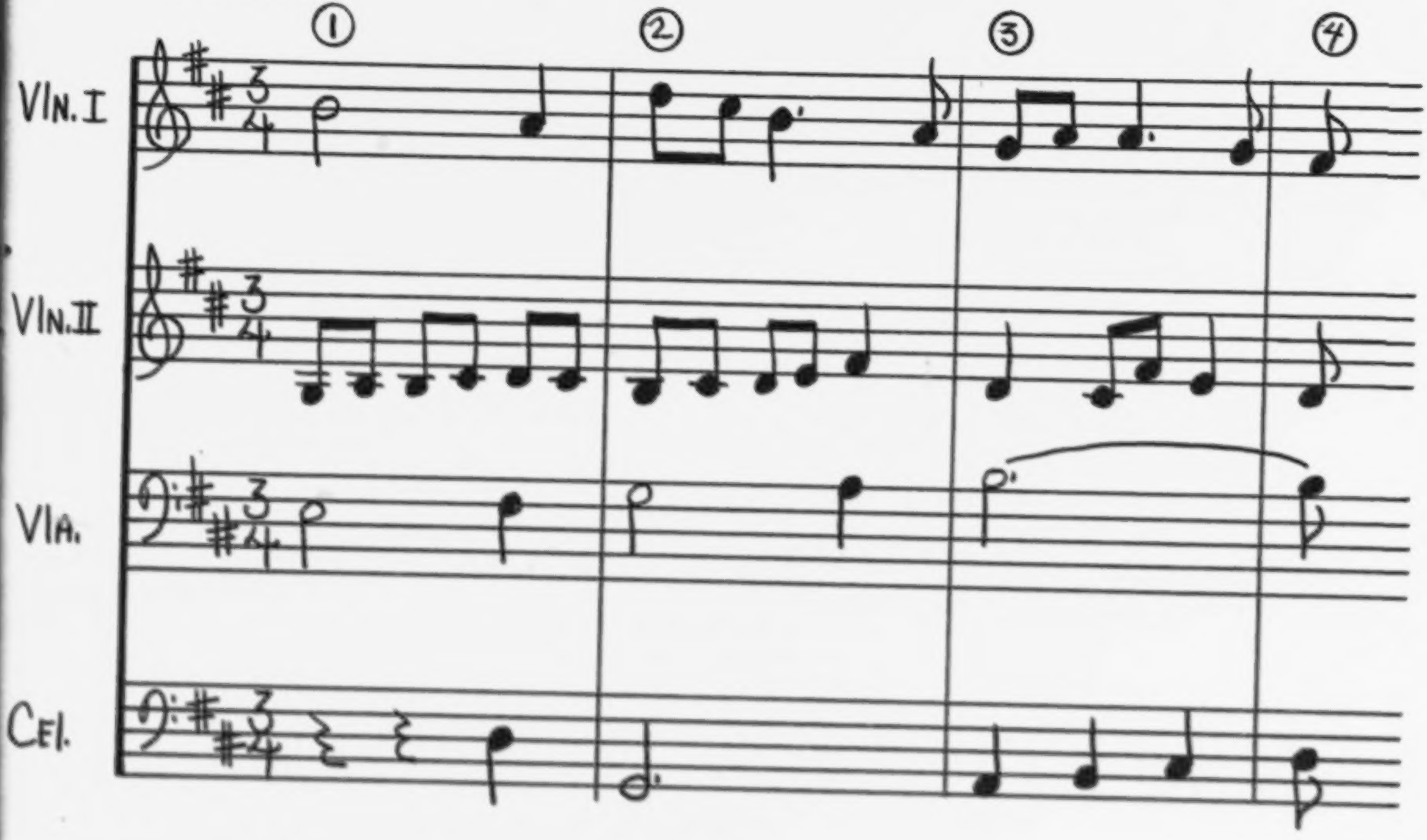
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11

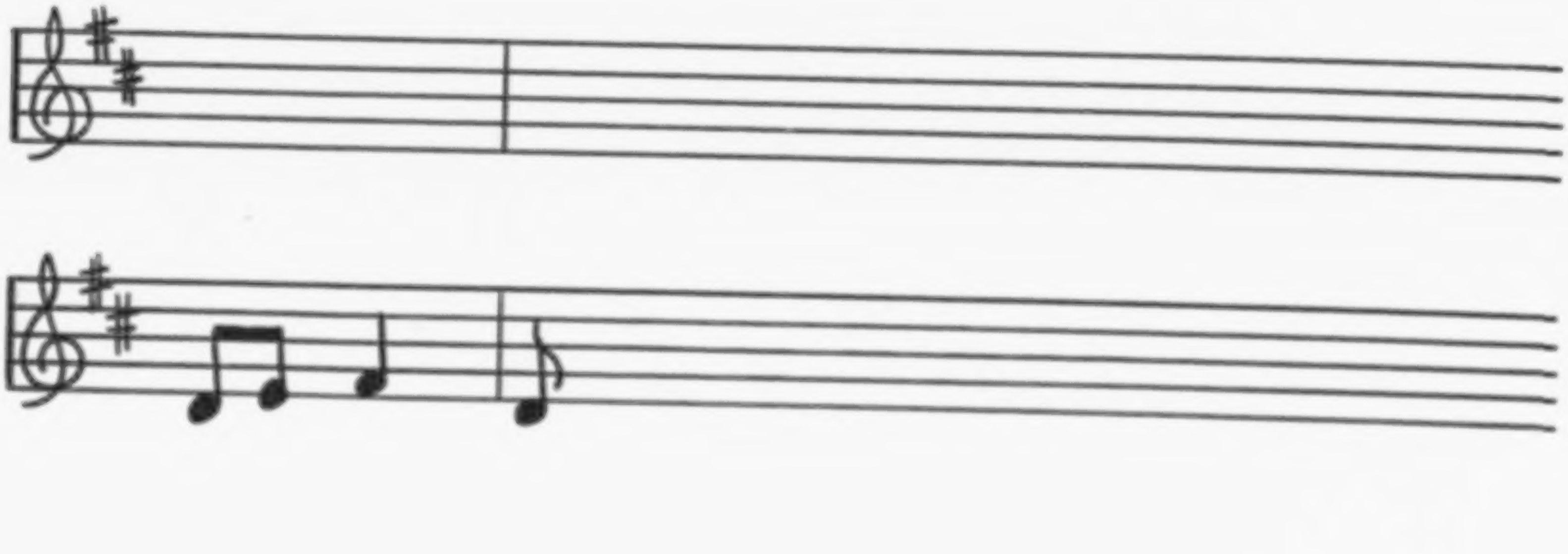

①
②
③
④
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure______________.

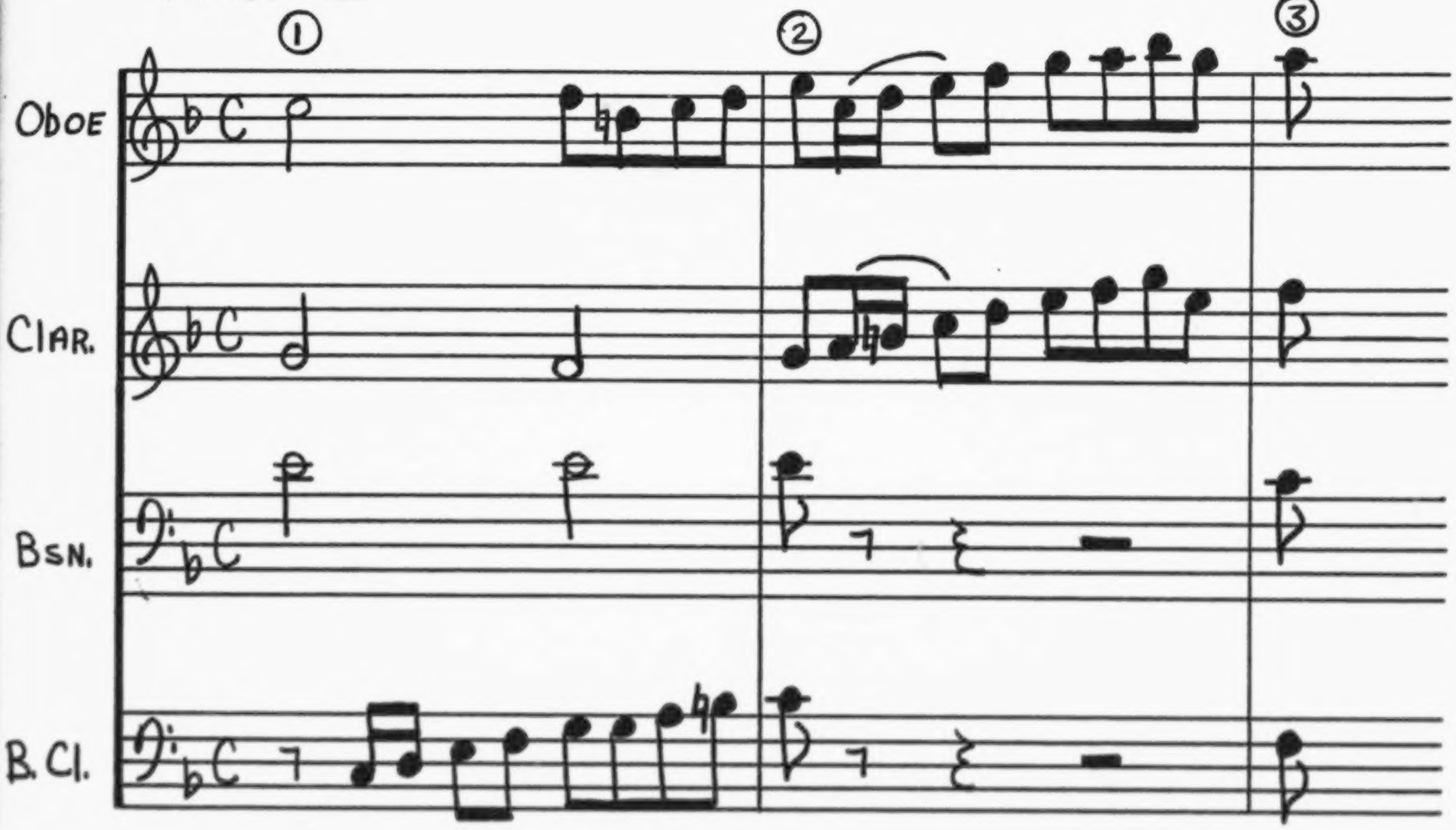
B. It was an error in P R (circle one).

C. The error was made by__________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 12

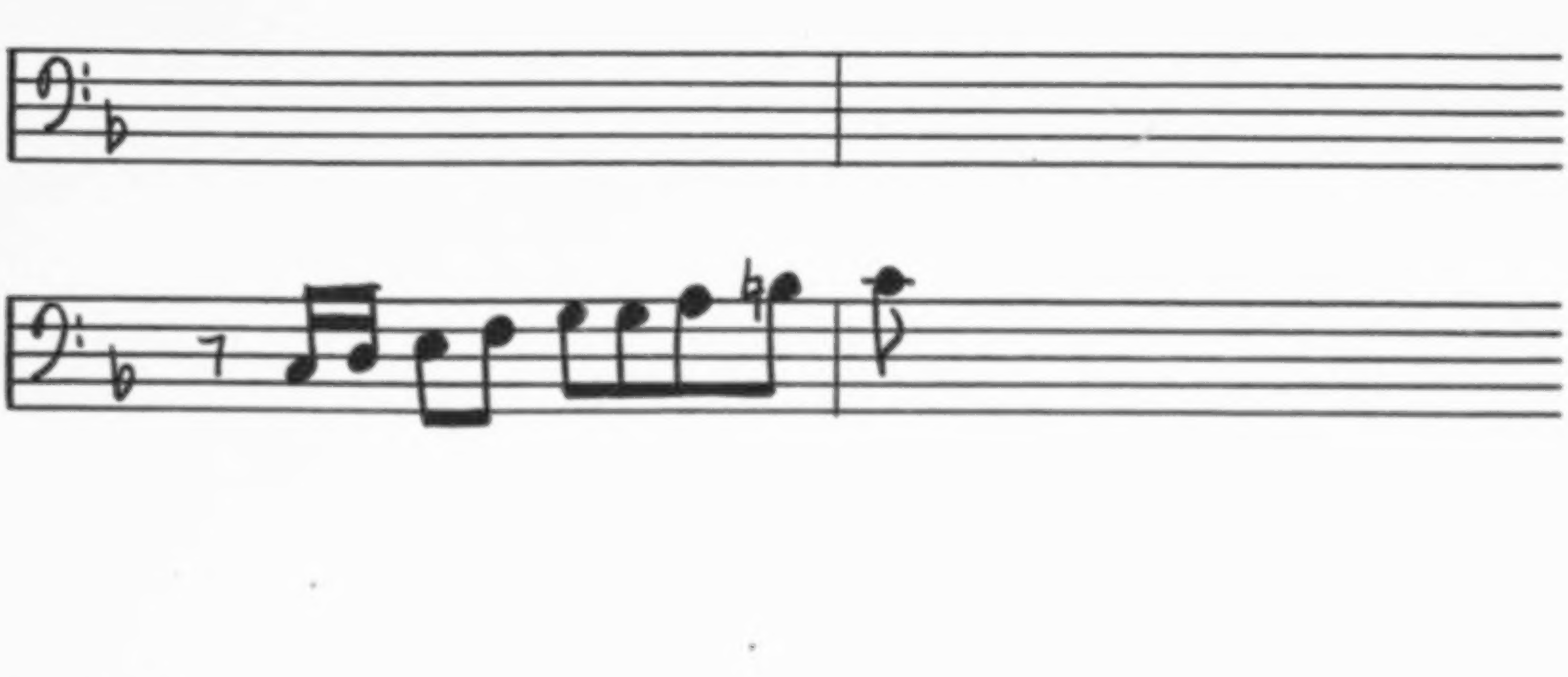

①
②
③
Oboe
Clar.
Bsn.
B. Cl.

A. The error occurred in measure _______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

VII

NAME ______________________________

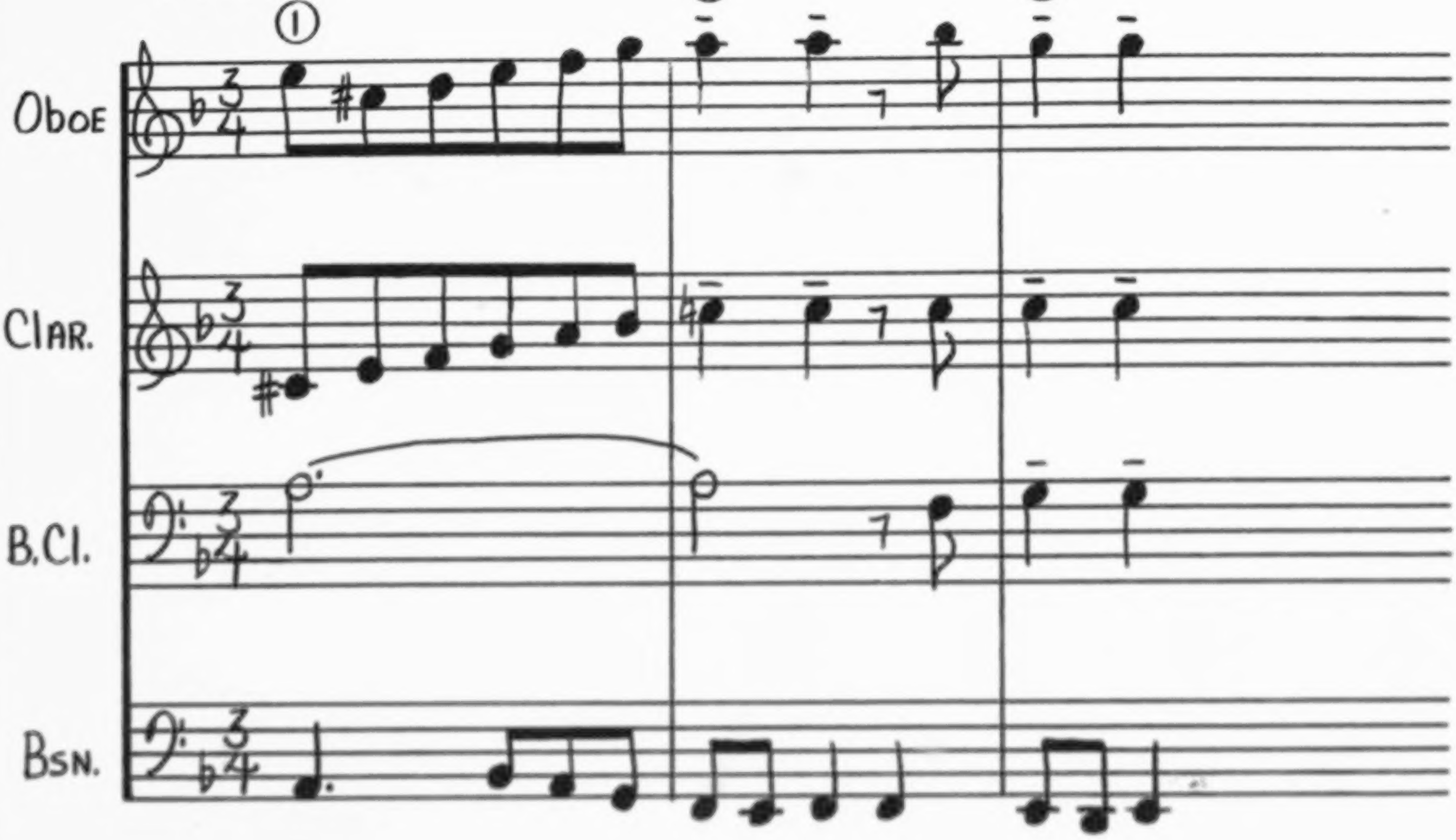
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

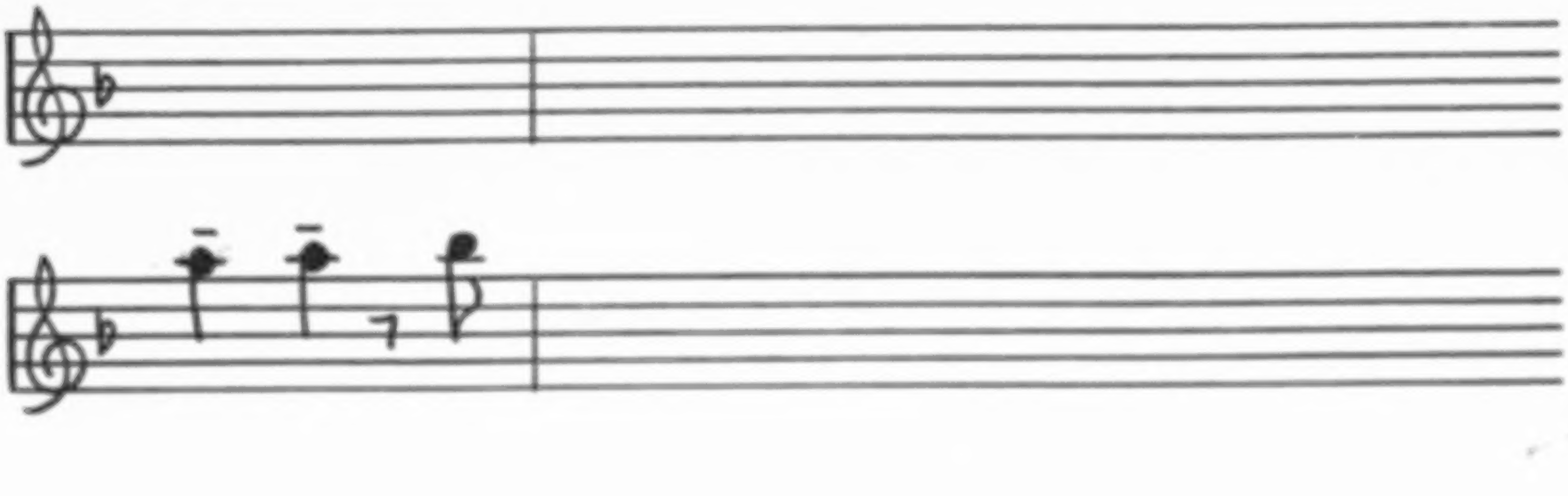

①
②
③
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ____________.

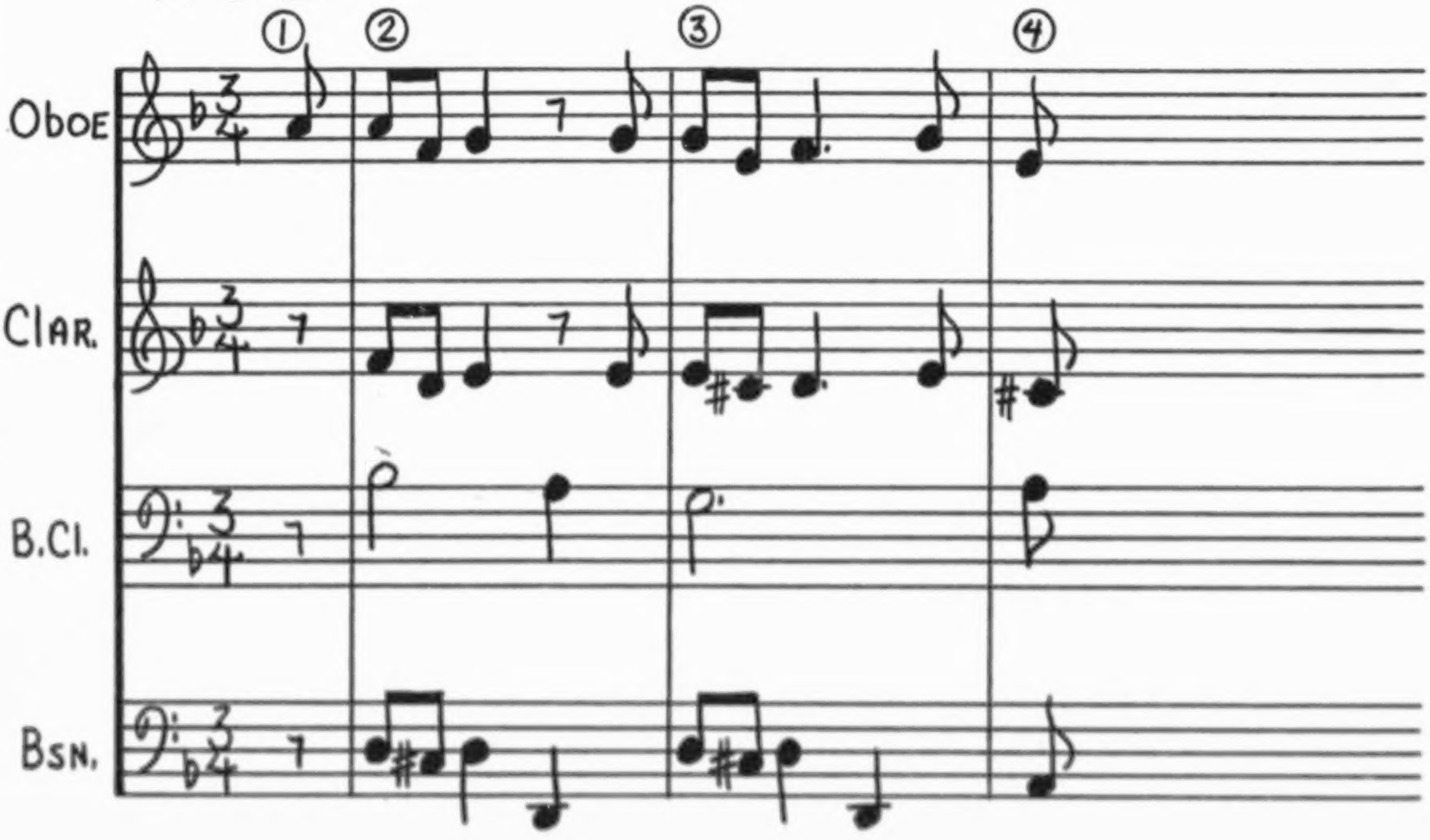
B. It was an error in P R (circle one).

C. The error was made by ____________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

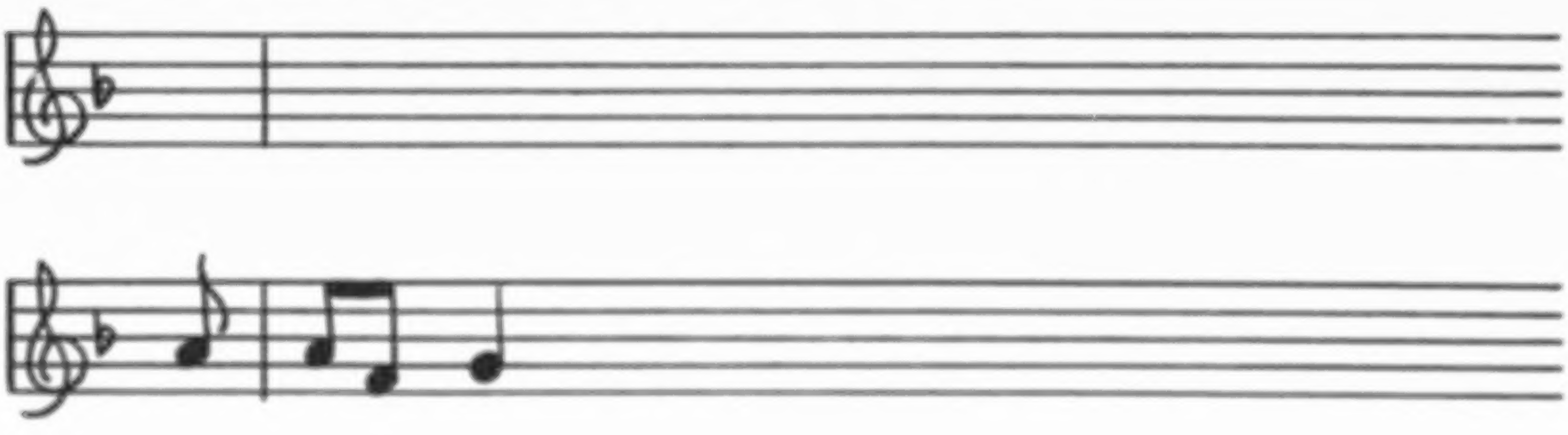

①
②
③
④
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure _______________.

B. It was an error in P R (circle one).

C. The error was made by _____________________.

D. The following fragment is as written. On the staff above it write it as played.



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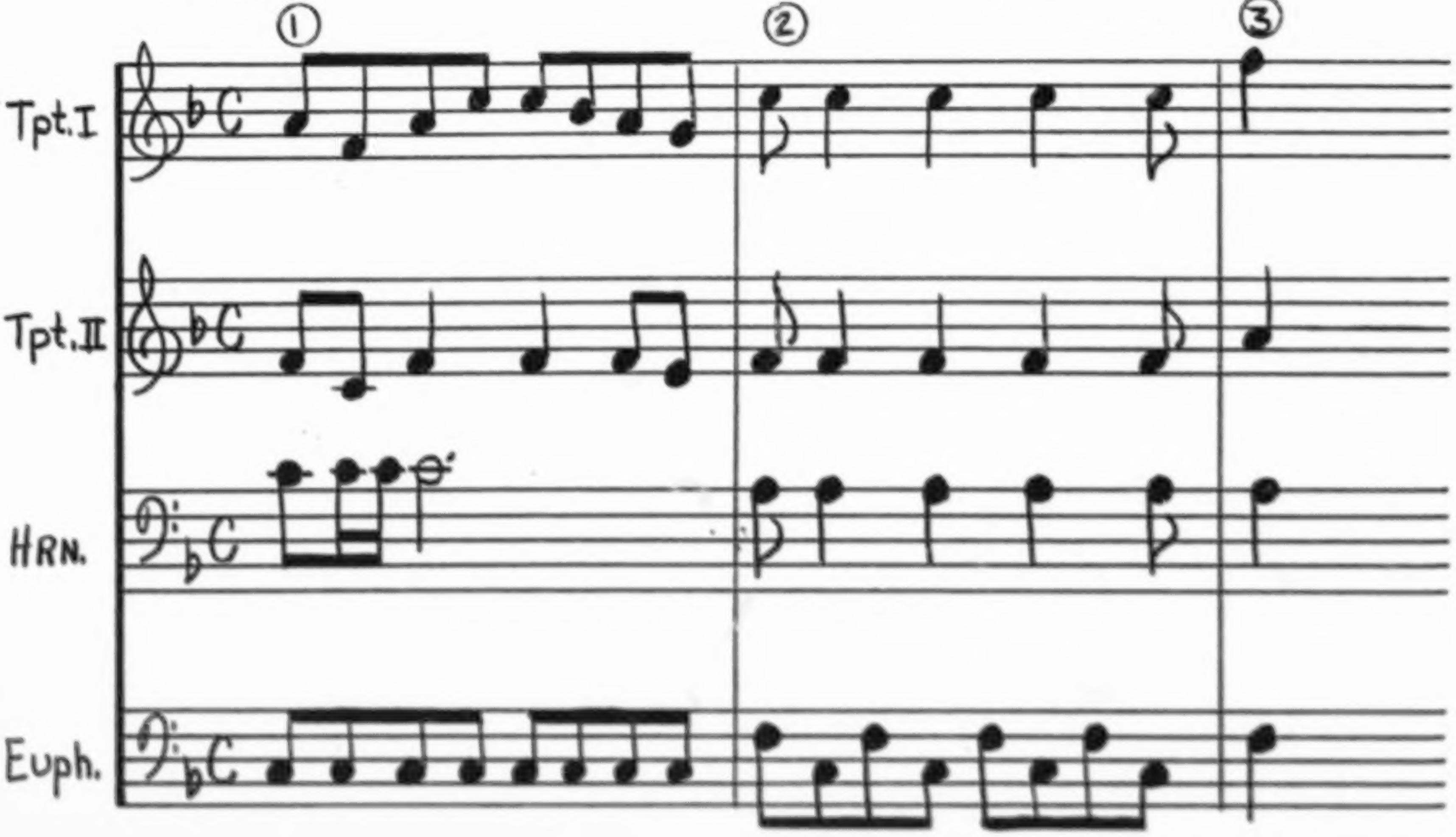
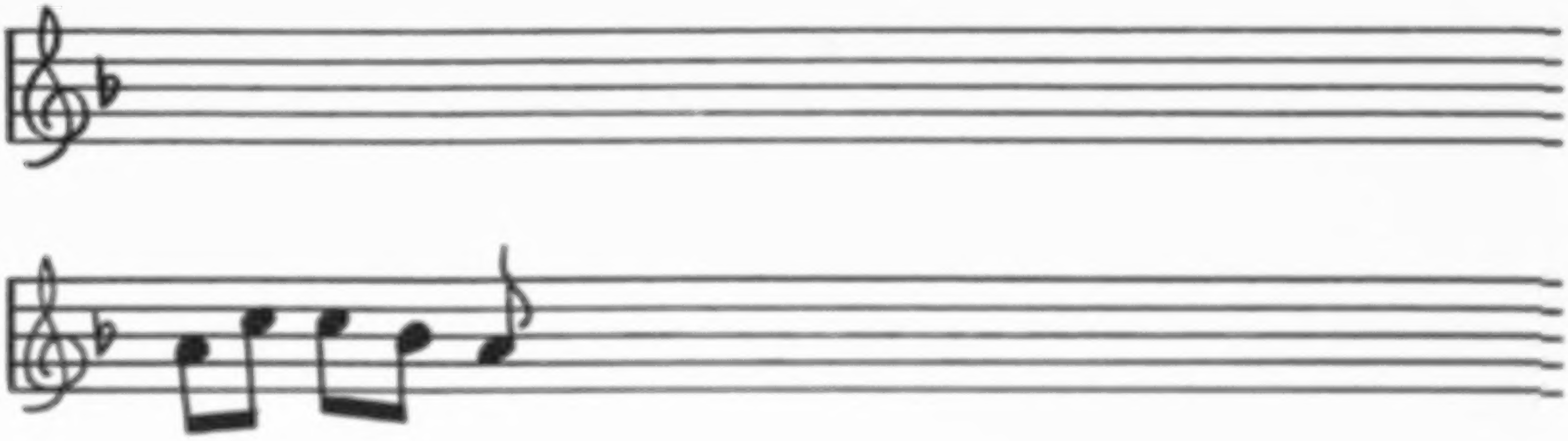

①
②
③
Tpt.I
Tpt.II
HRN.
Euph.

A. The error occurred in measure ______________.

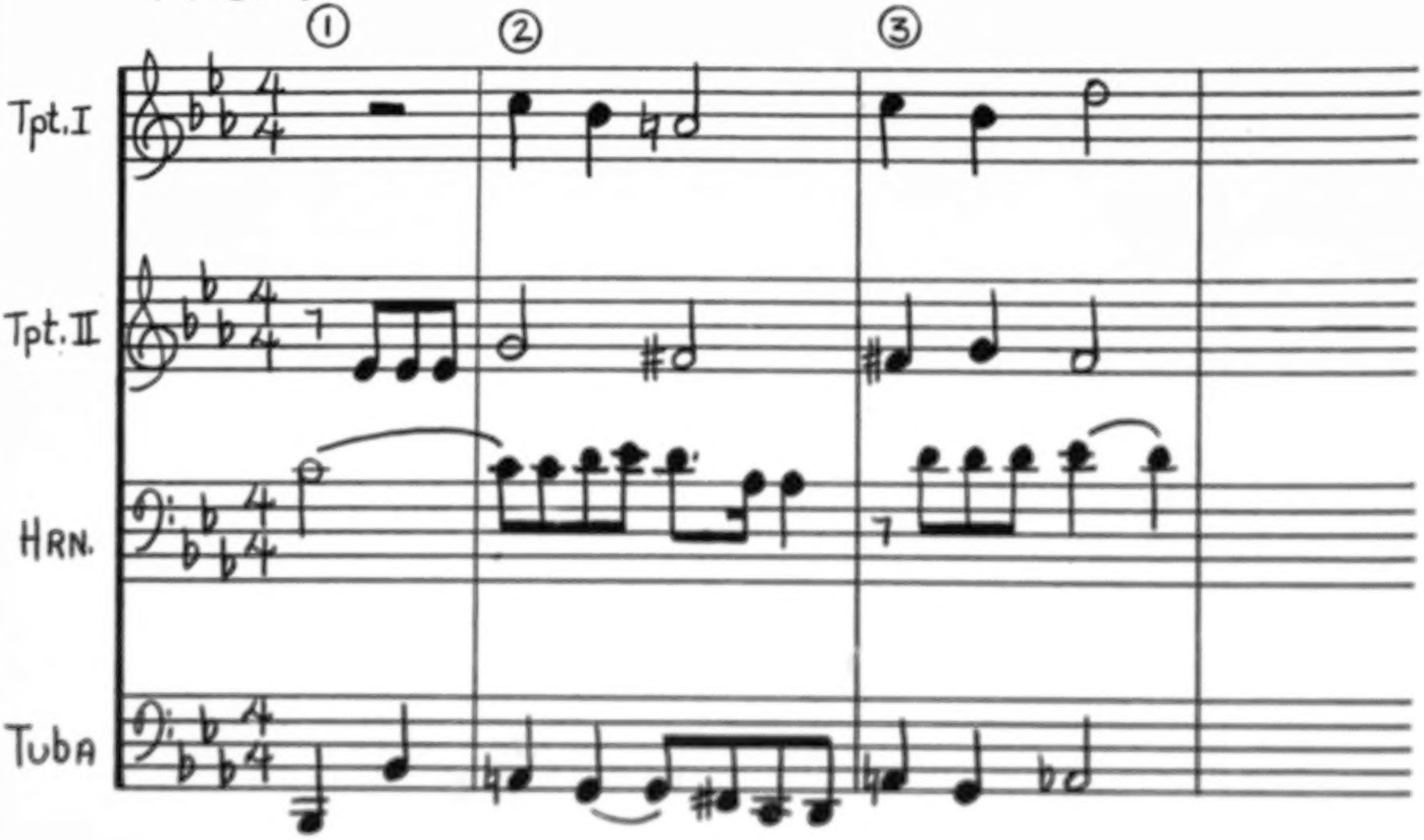
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4

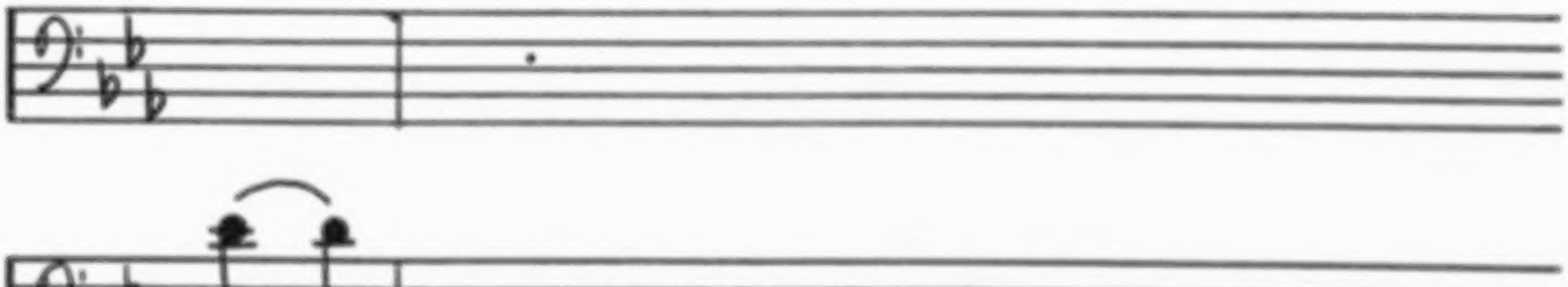

①
②
③
Tpt. I
Tpt. II
HRN.
TubA

A. The error occurred in measure ________________.

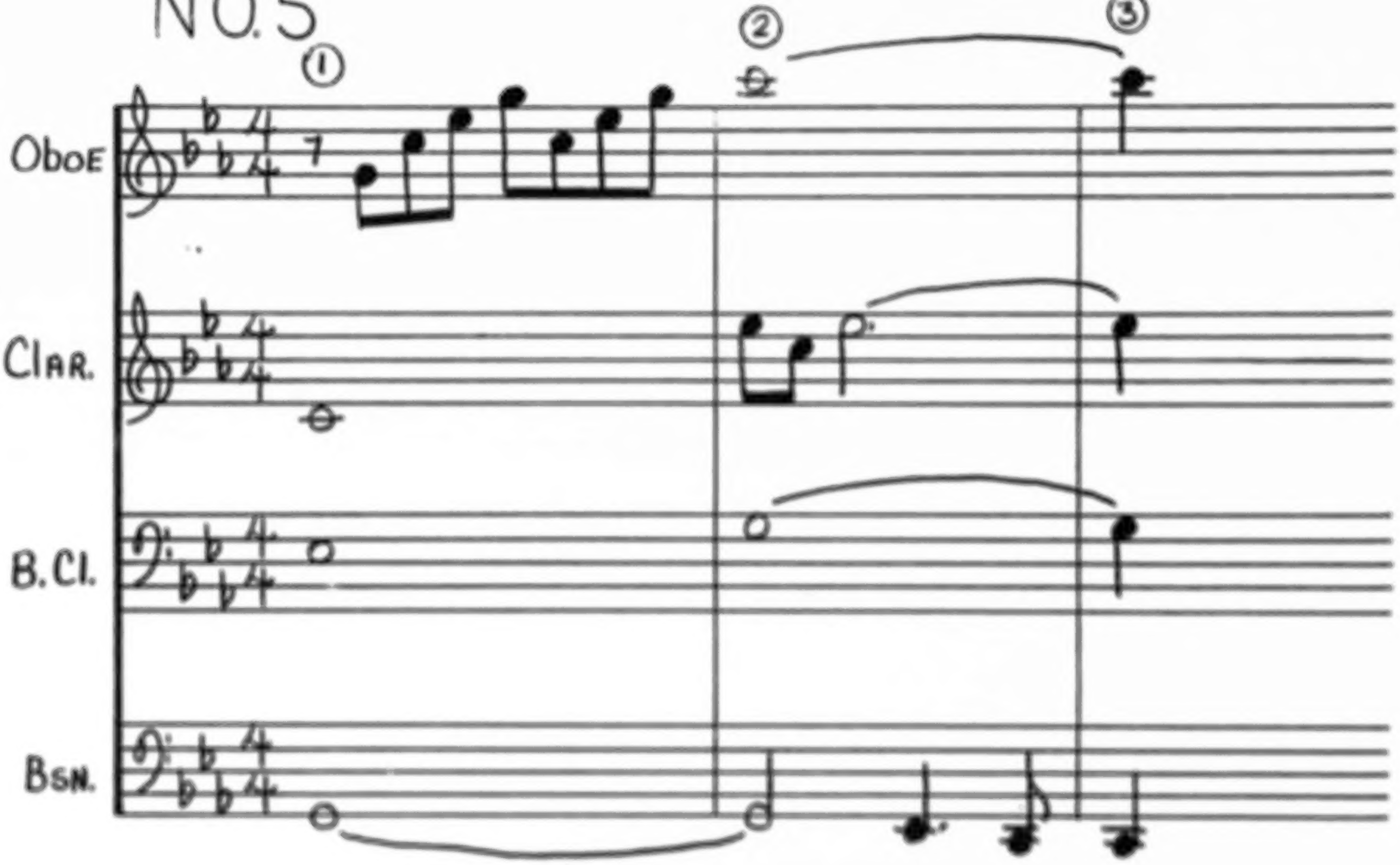
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.5

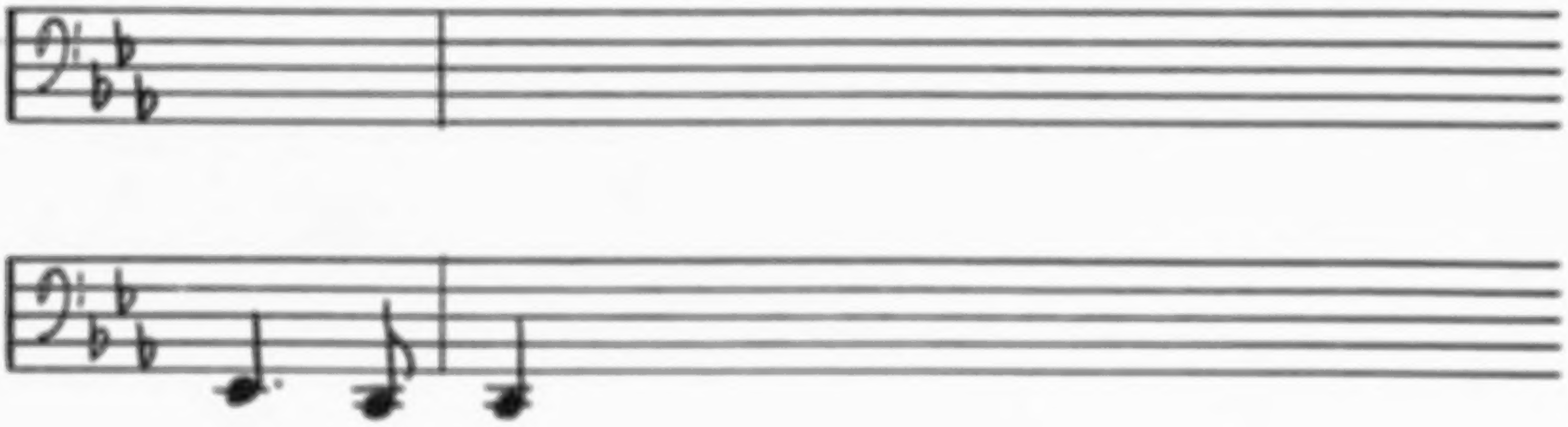

①
②
③
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ______________.

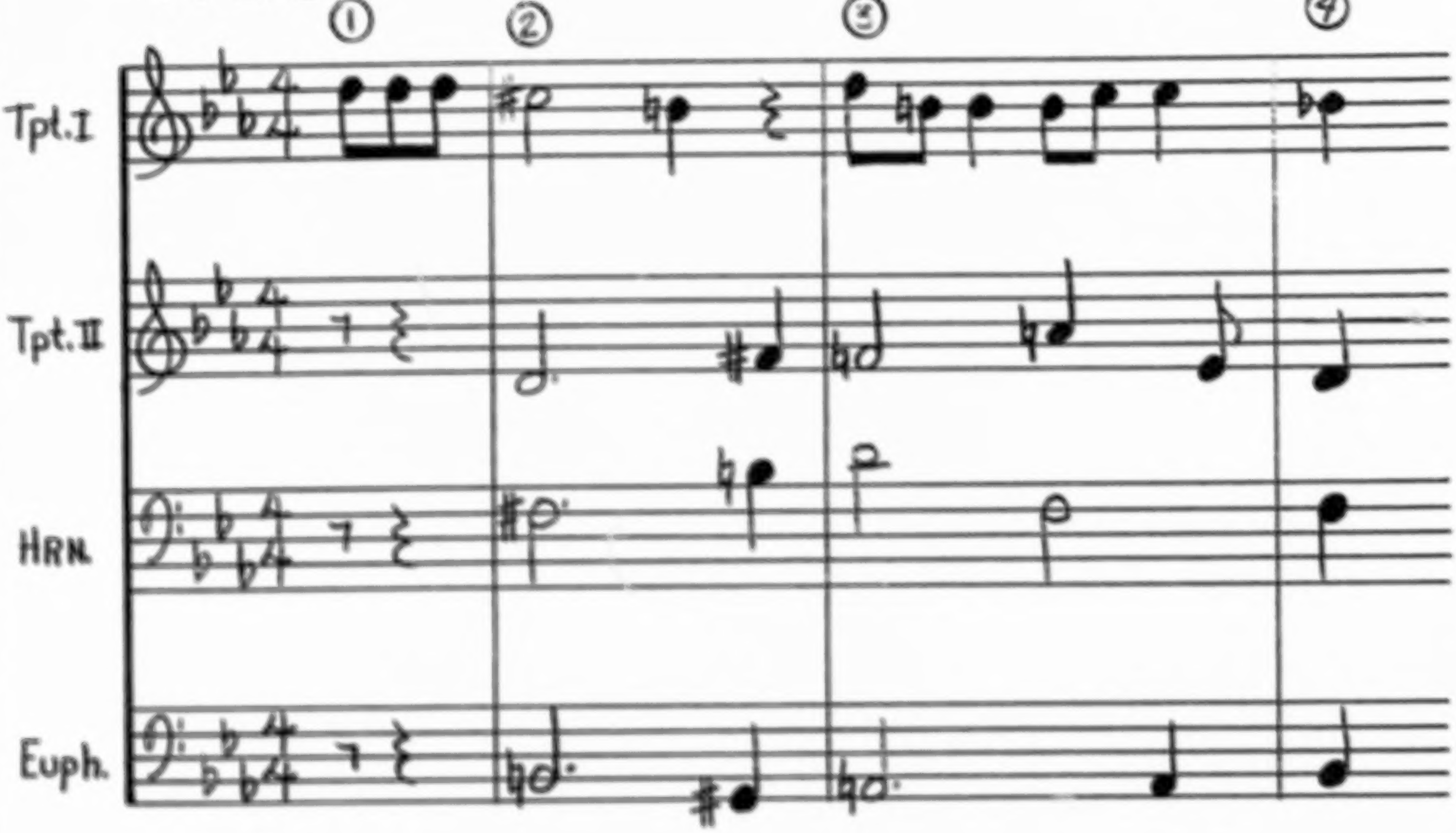
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.6

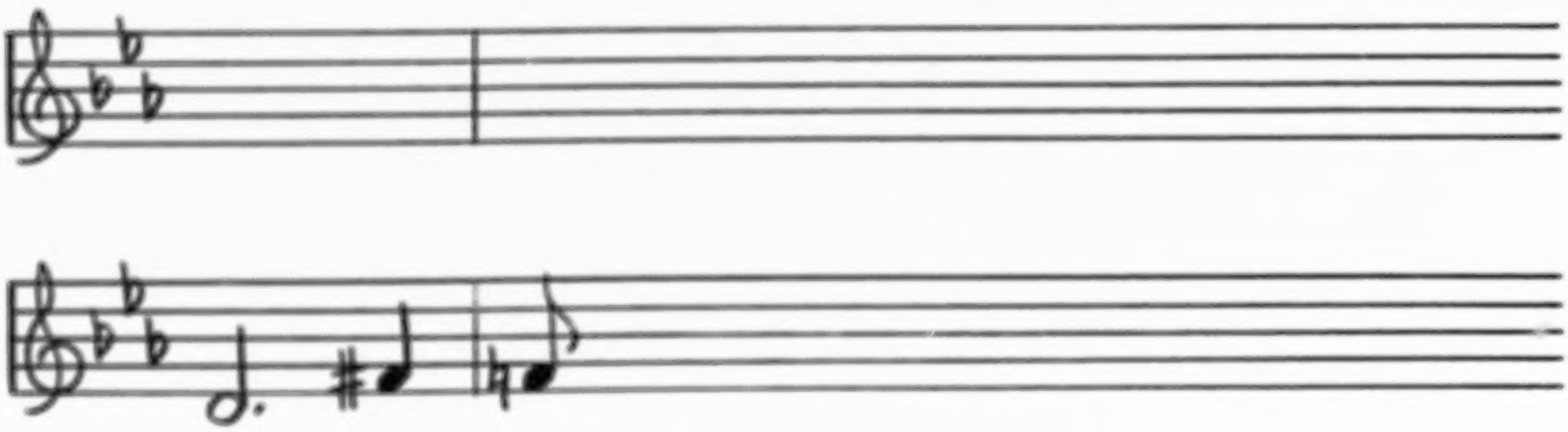

①
②
③
④
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

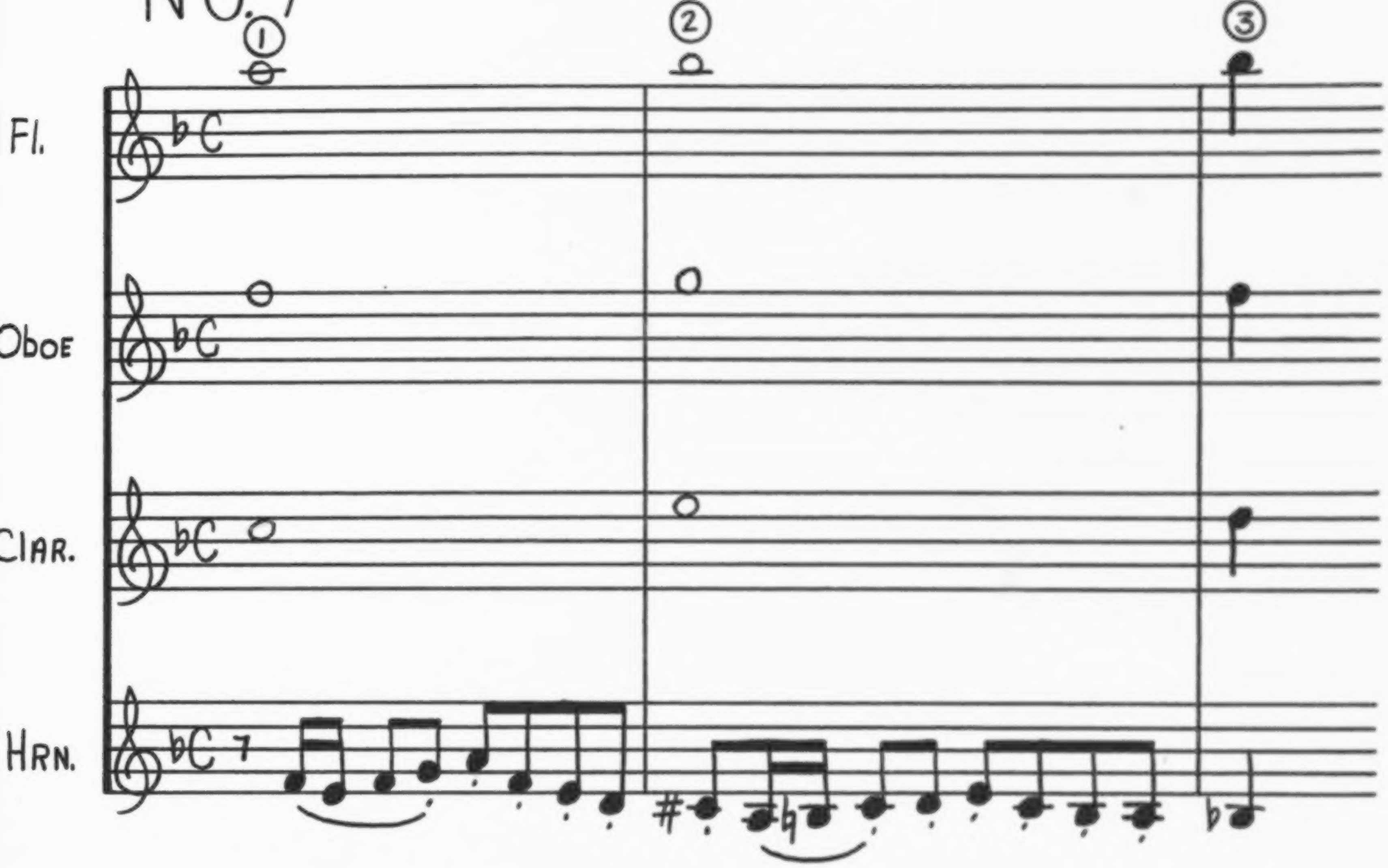
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

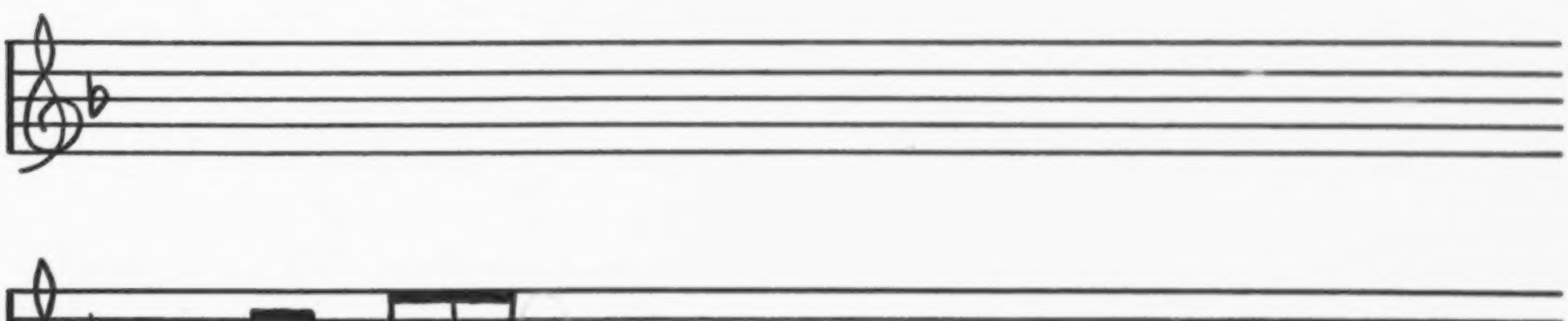

①
②
③
Fl.
Oboe
Clar.
Hrn.

A. The error occurred in measure ______________.

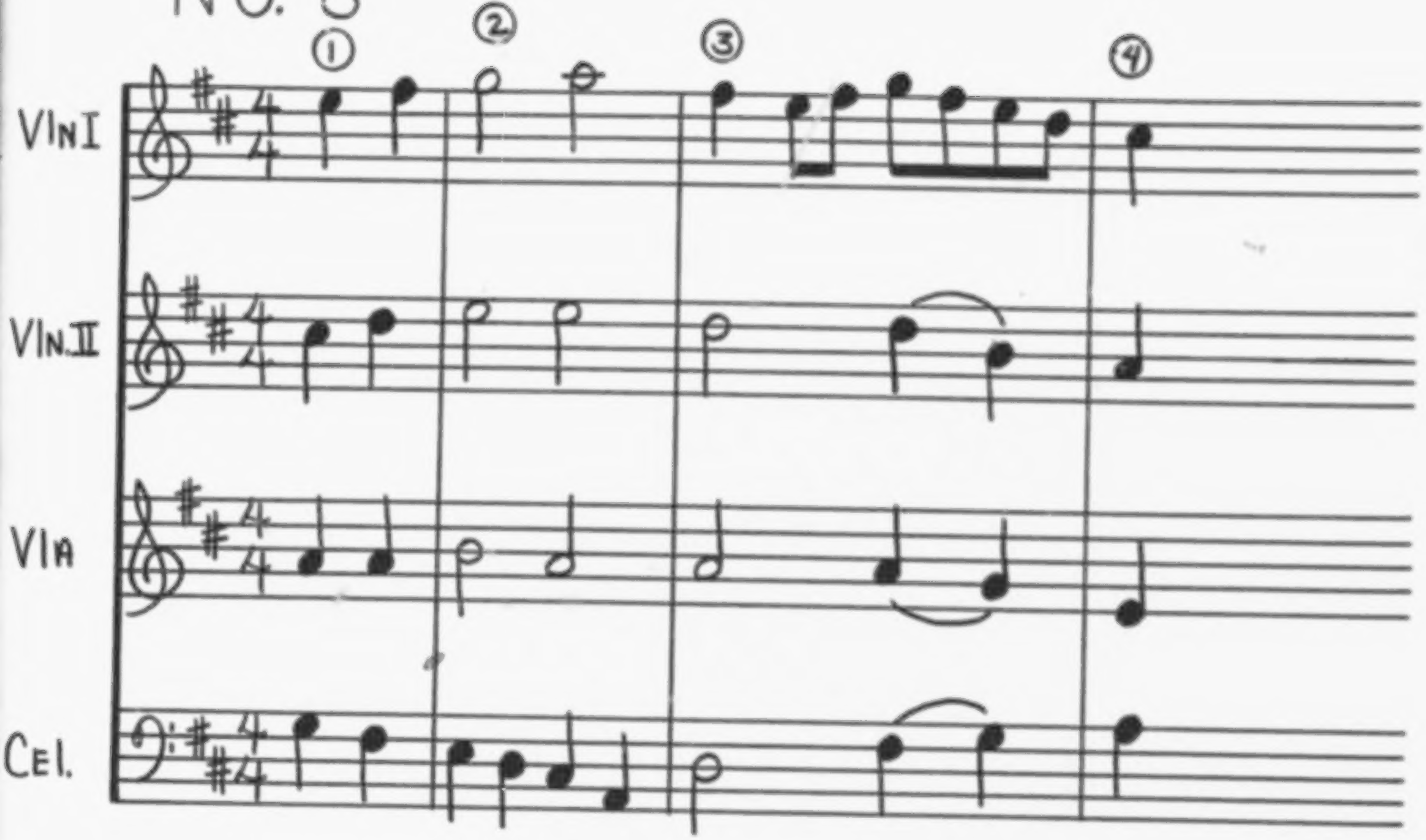
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

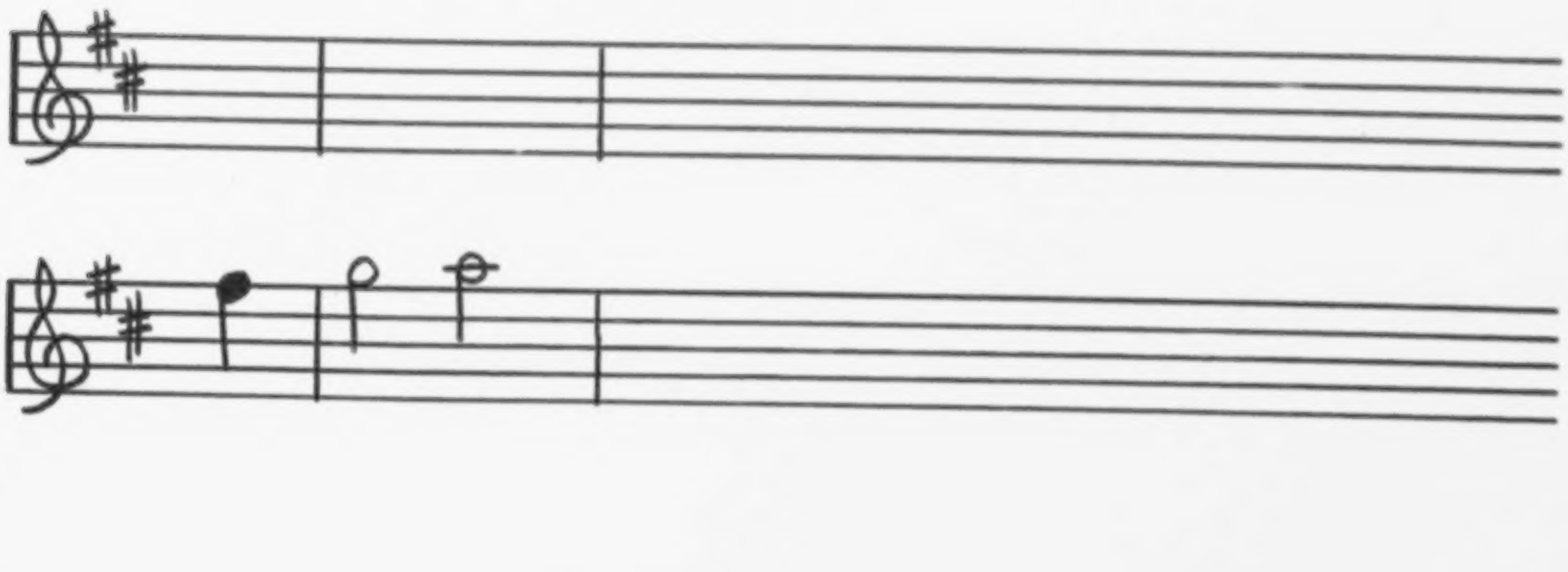

①
②
③
④
VlnI
Vln.II
VlA
Cel.

A. The error occurred in measure ______________.

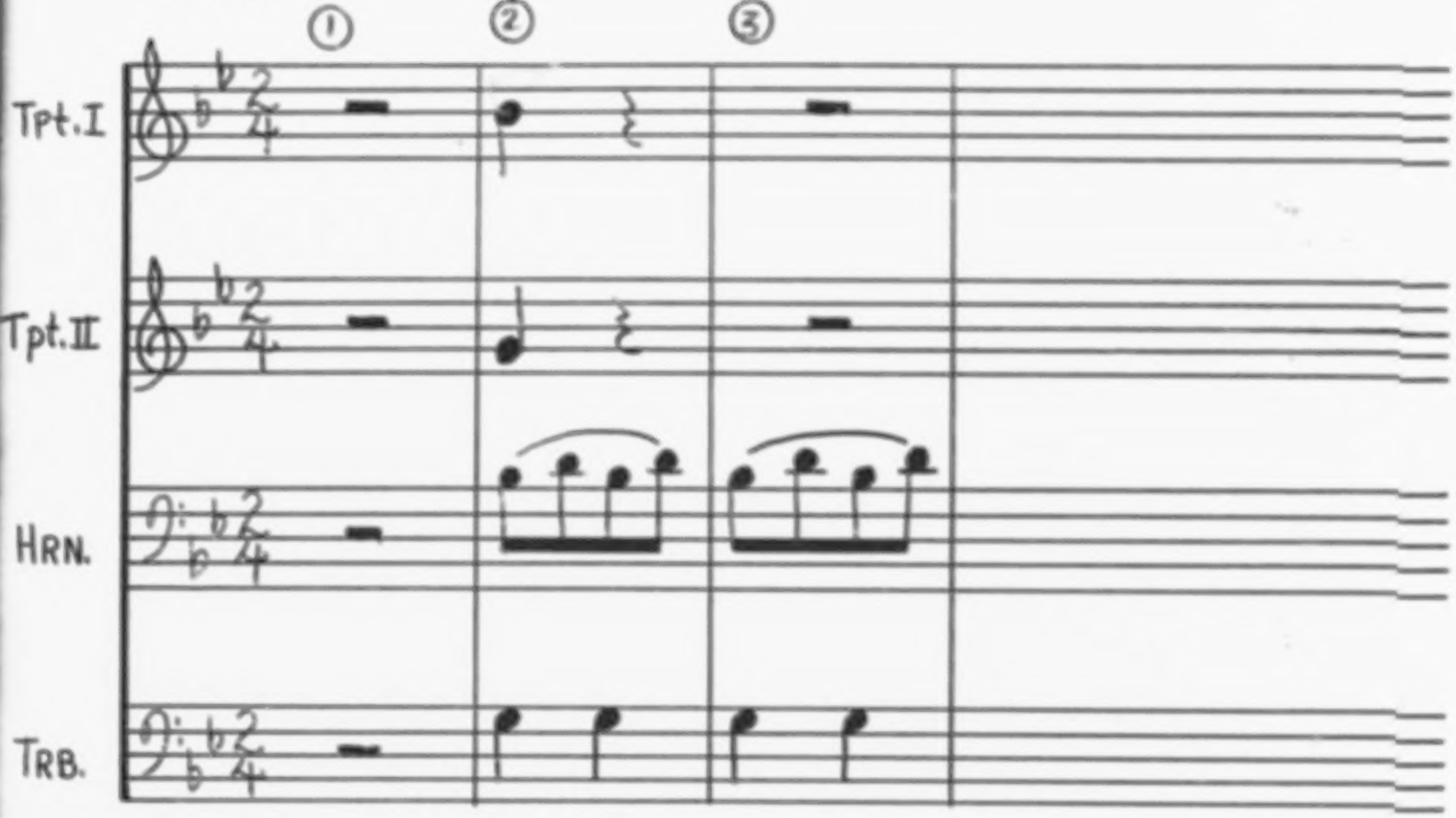
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.9



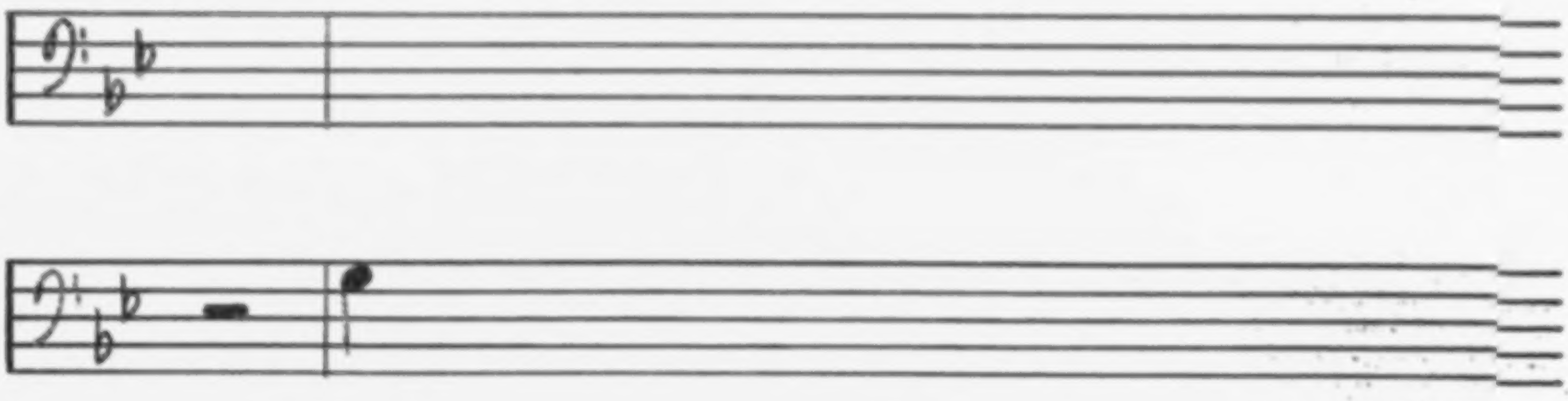
①
②
③
Tpt.I
Tpt.II
HRN.
TRB.

A. The error occurred in measure ______________.

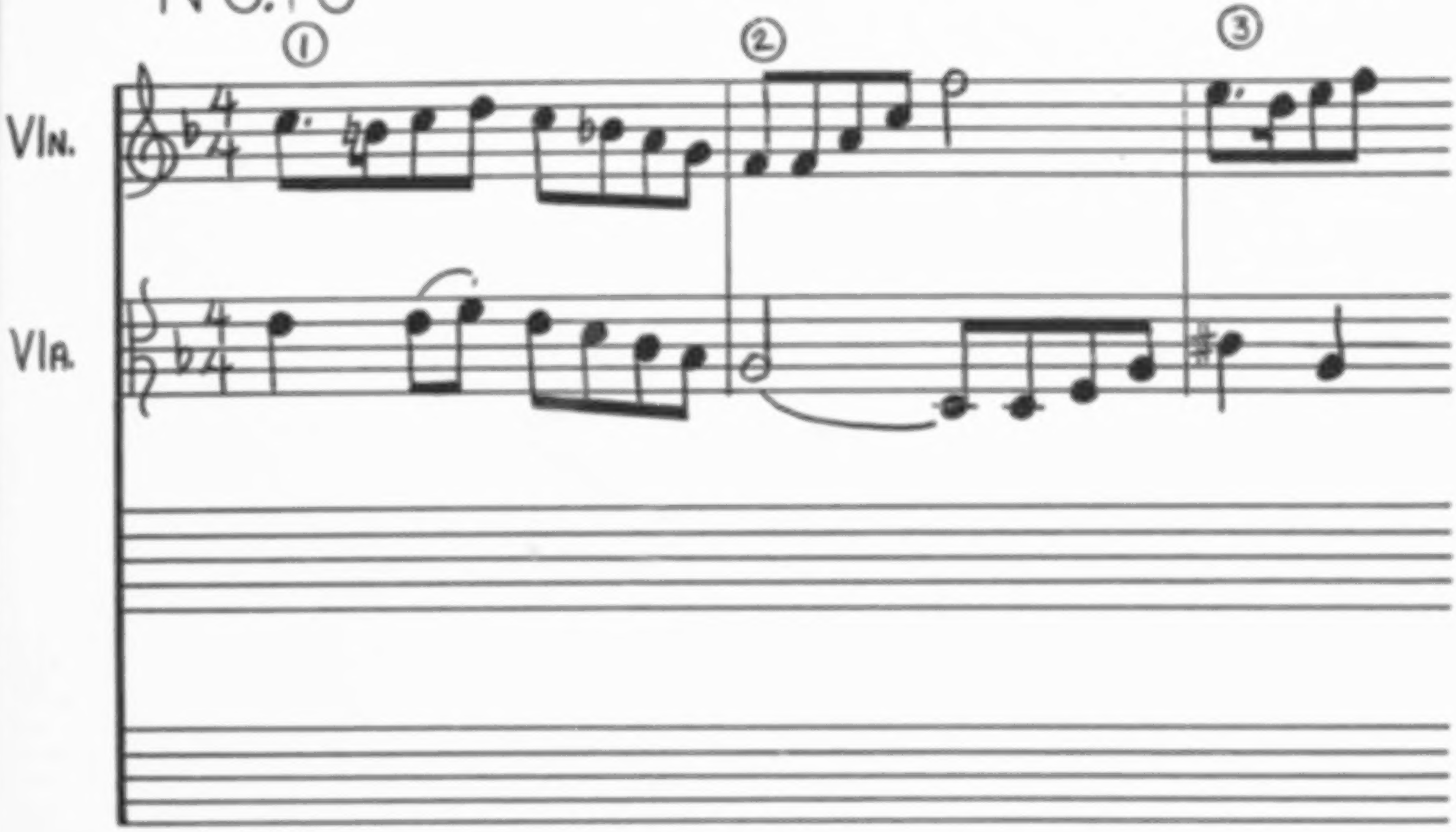
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

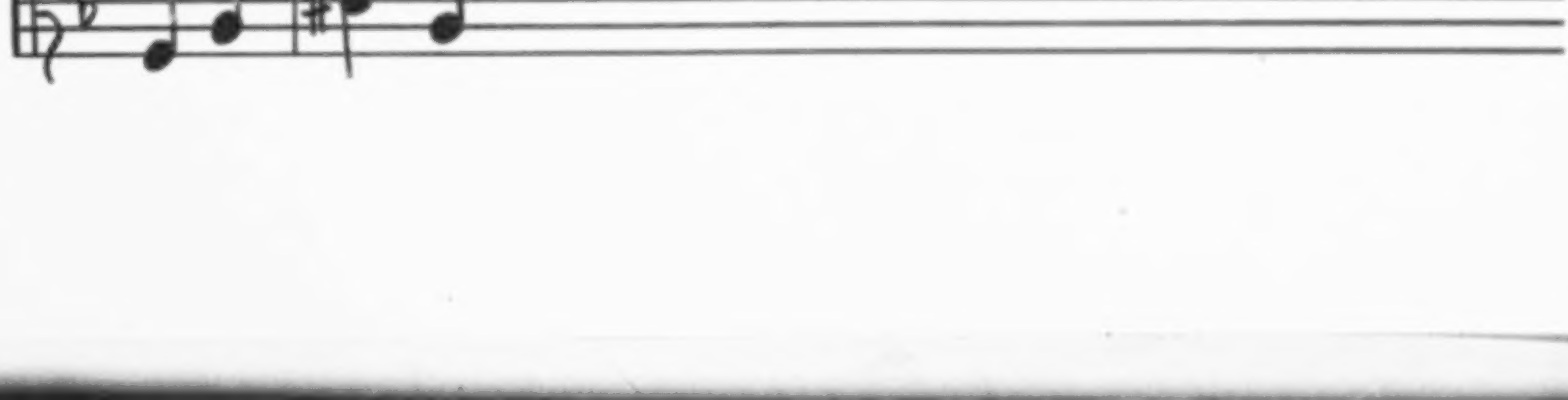


A. The error occurred in measure _______________.

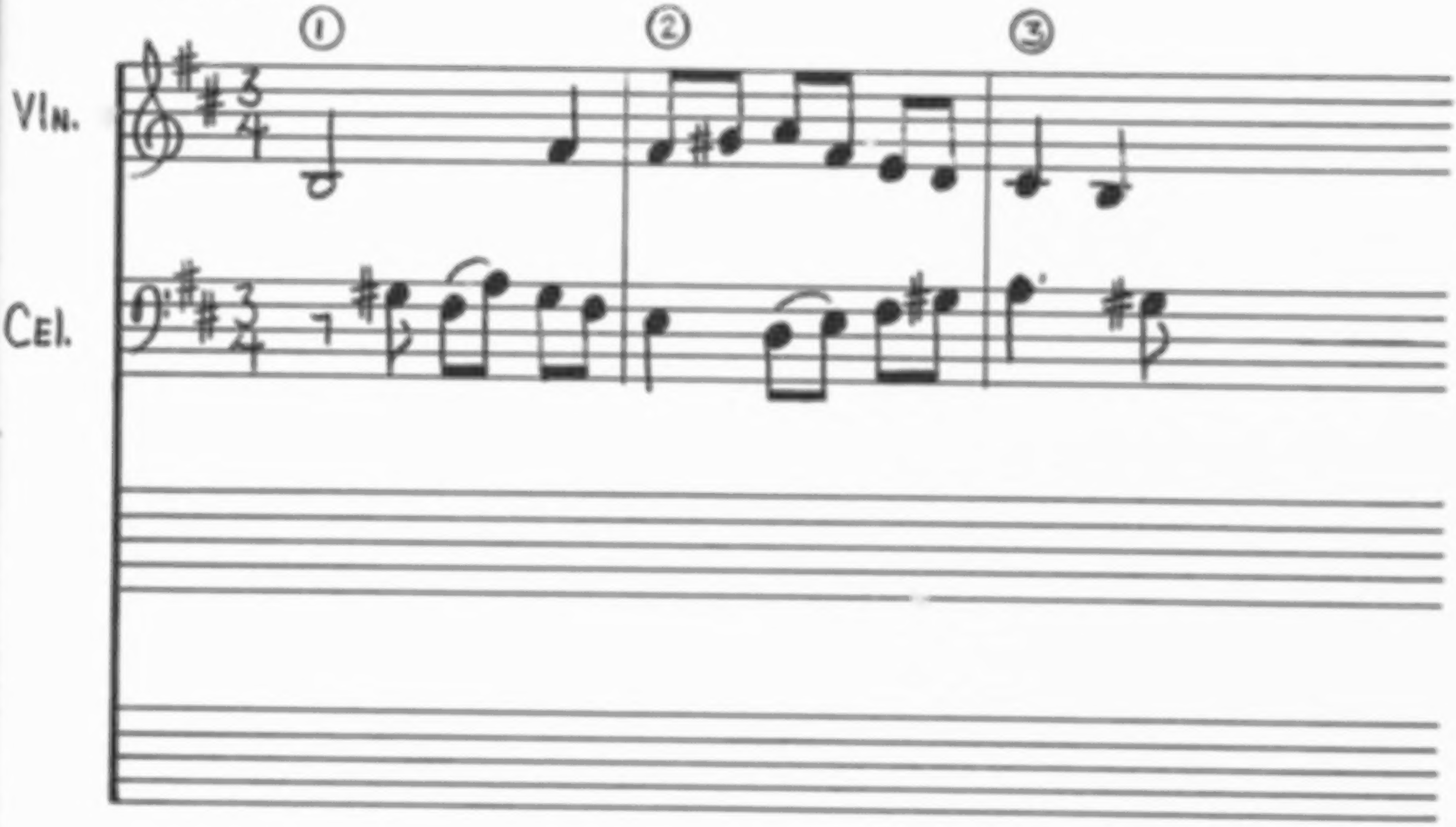
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11

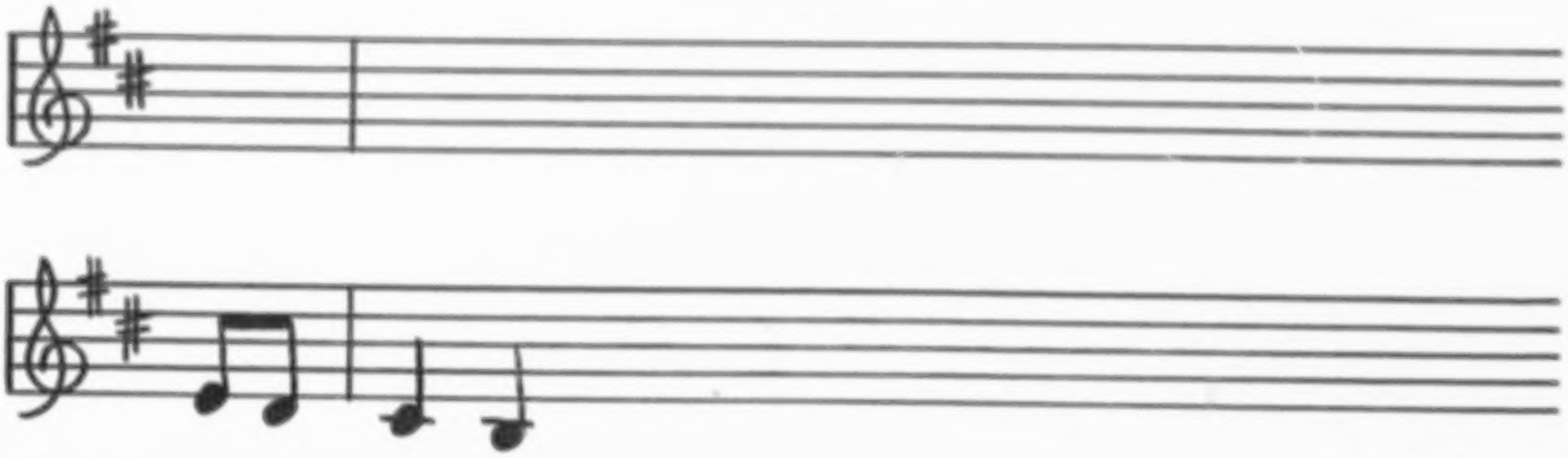


A. The error occurred in measure ______________.

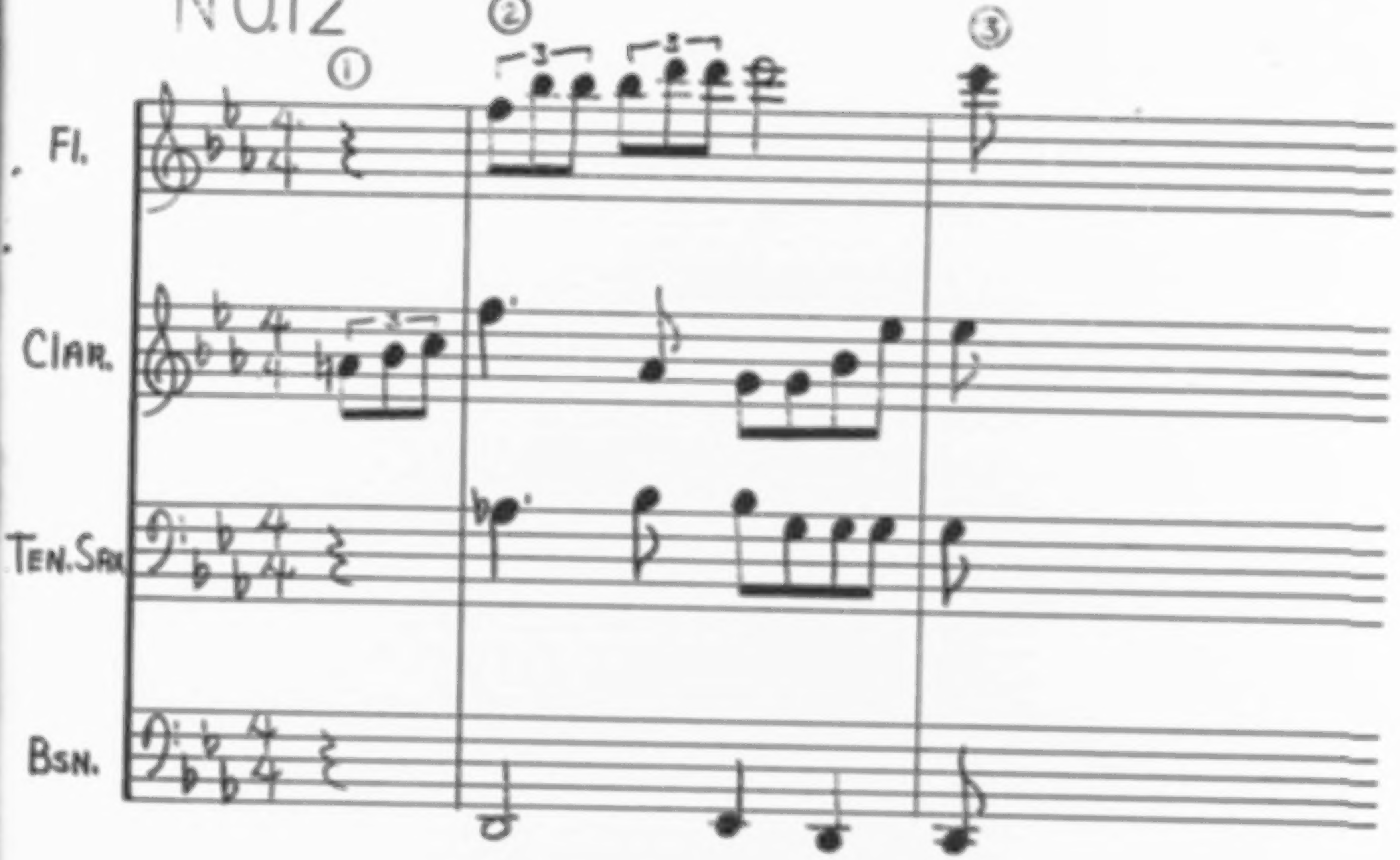
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.12

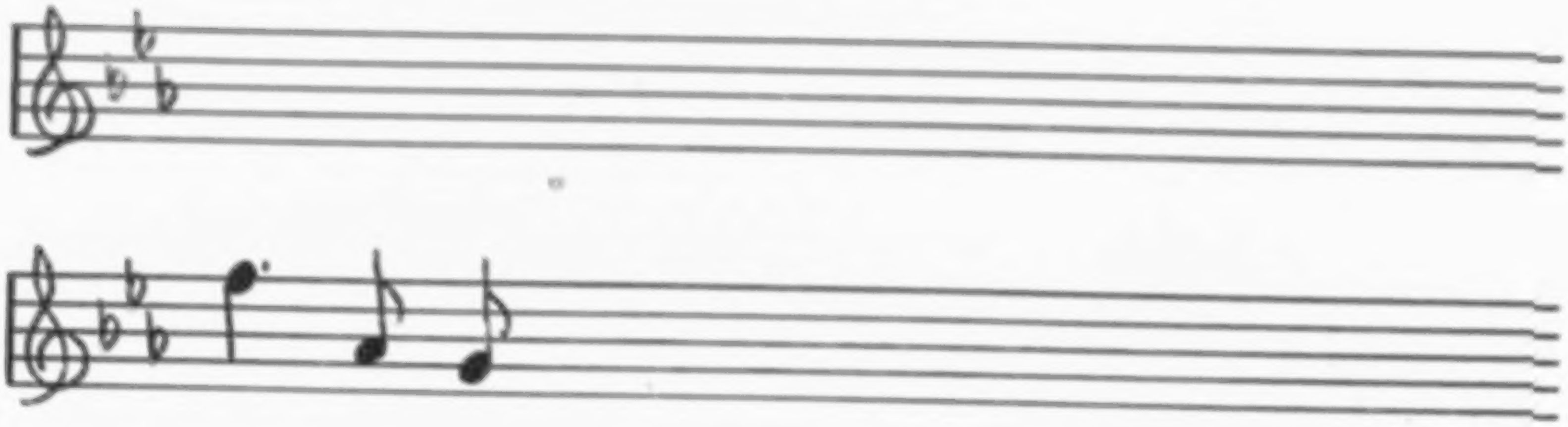

①
②
③
3
Fl.
Clar.
Ten. Sax
Bsn.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

VIII

NAME ______________________________

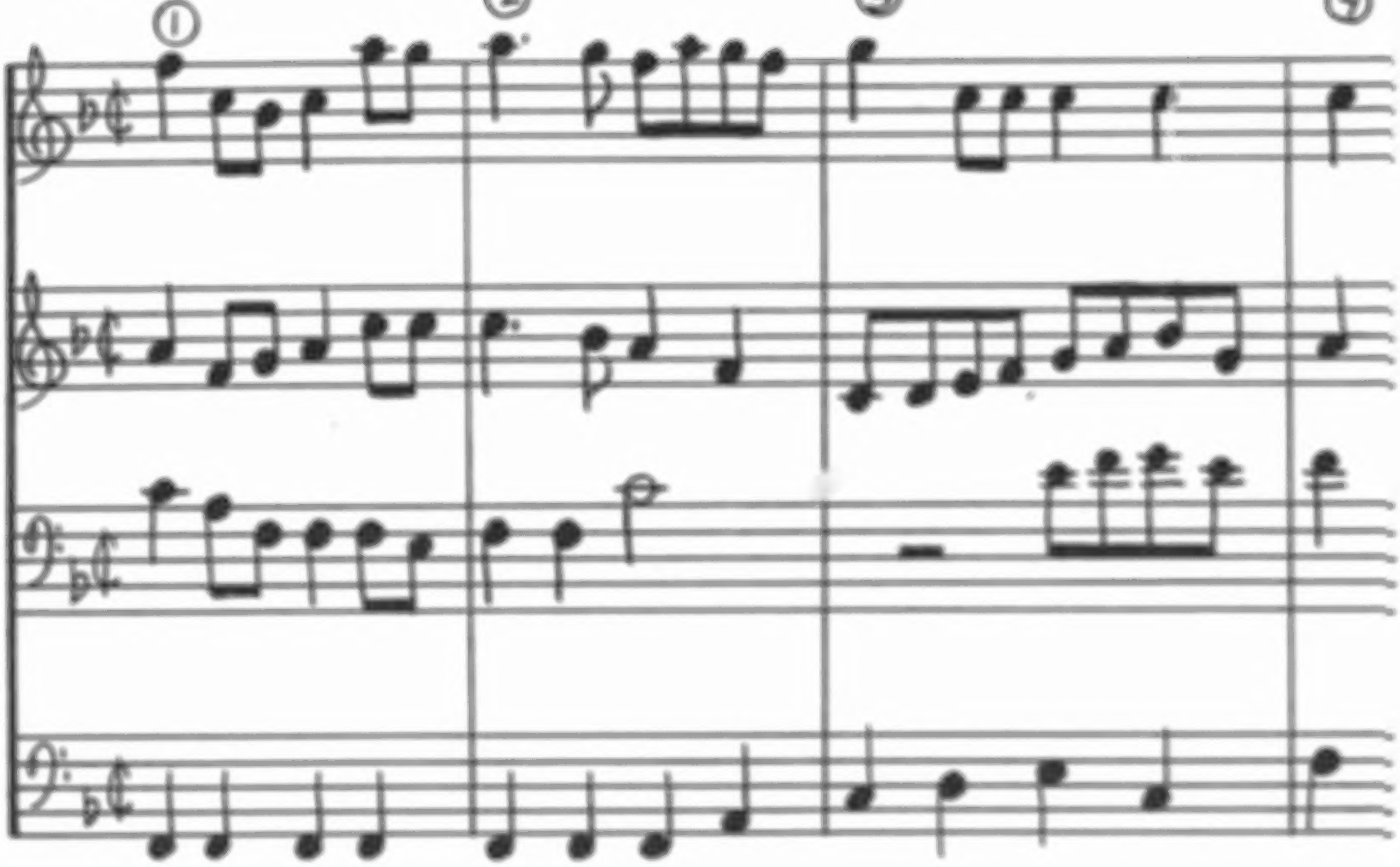
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

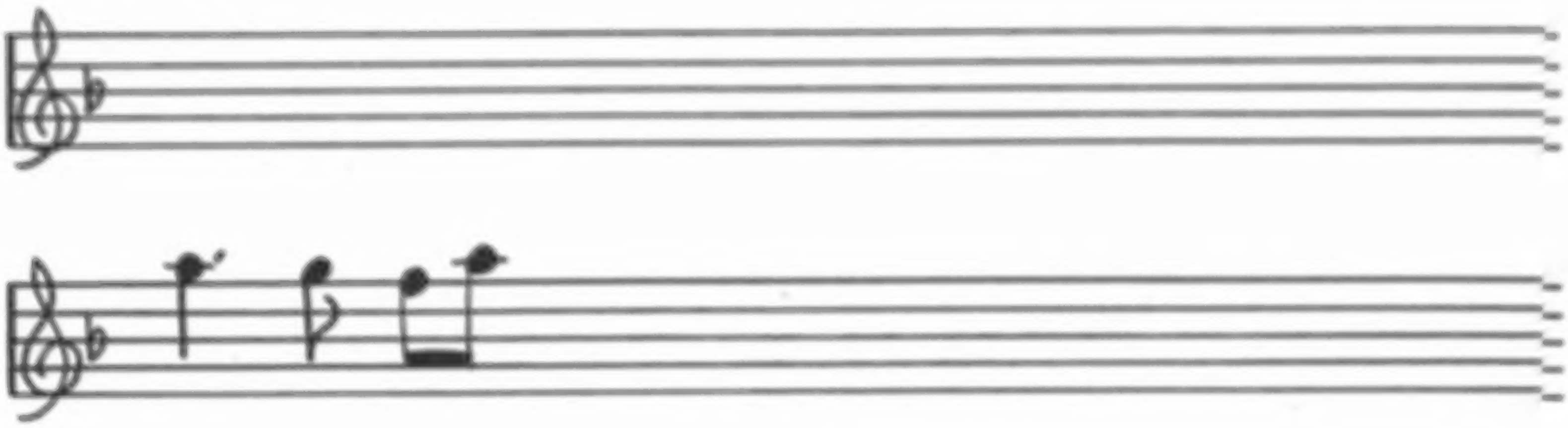

①
②
③
④
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

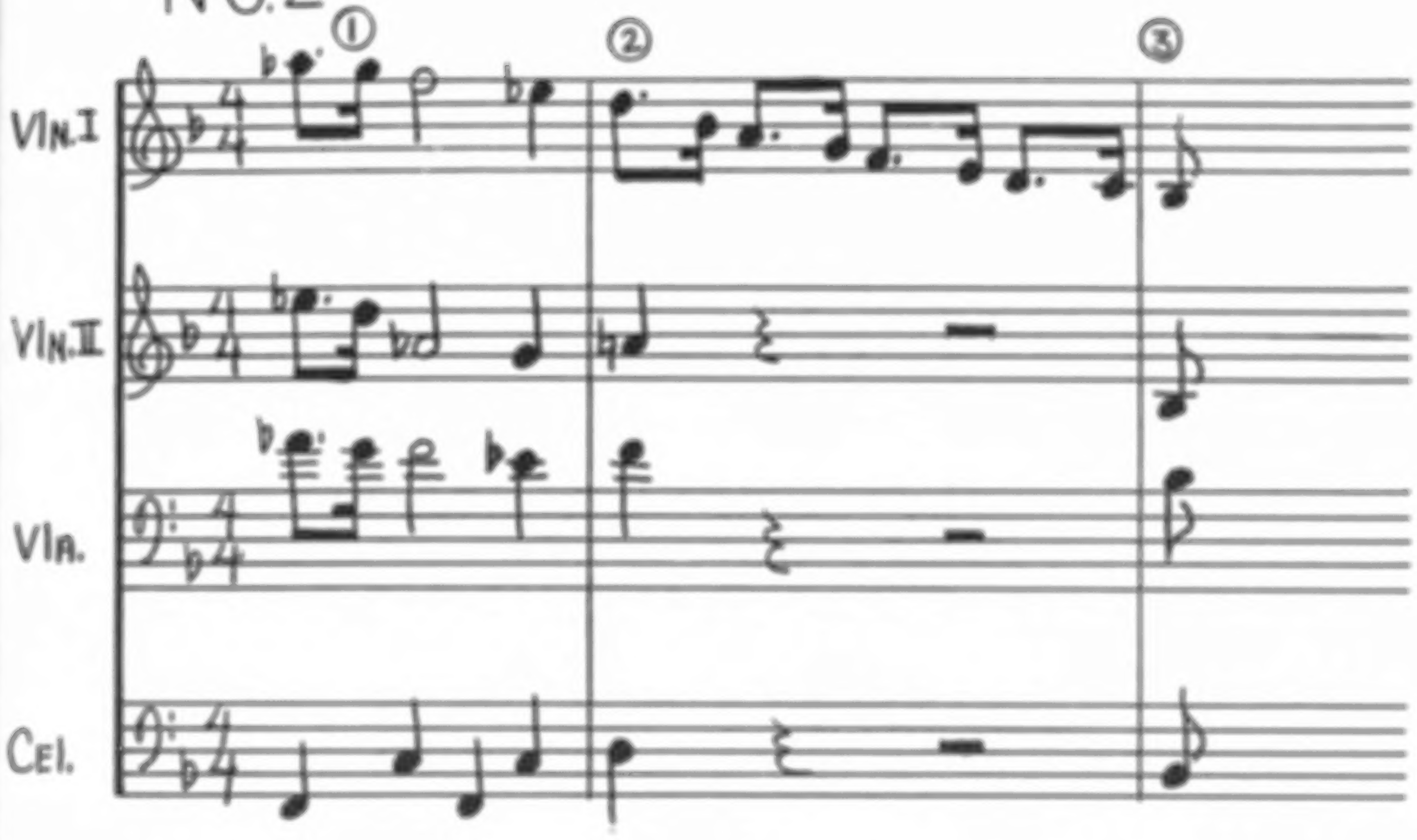
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

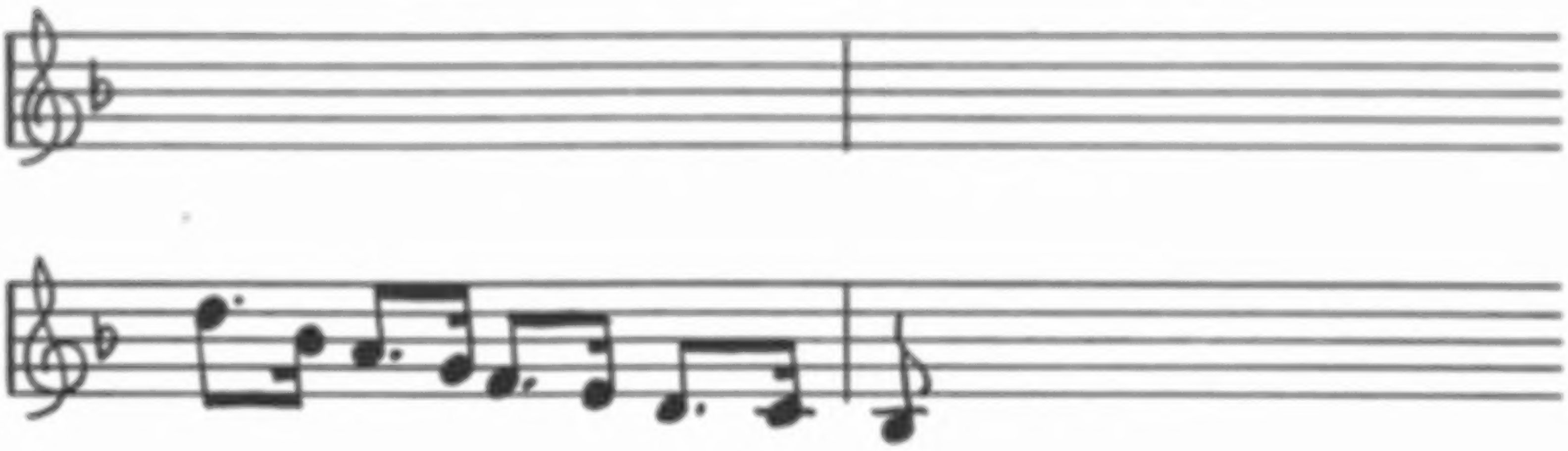

①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure _______________.

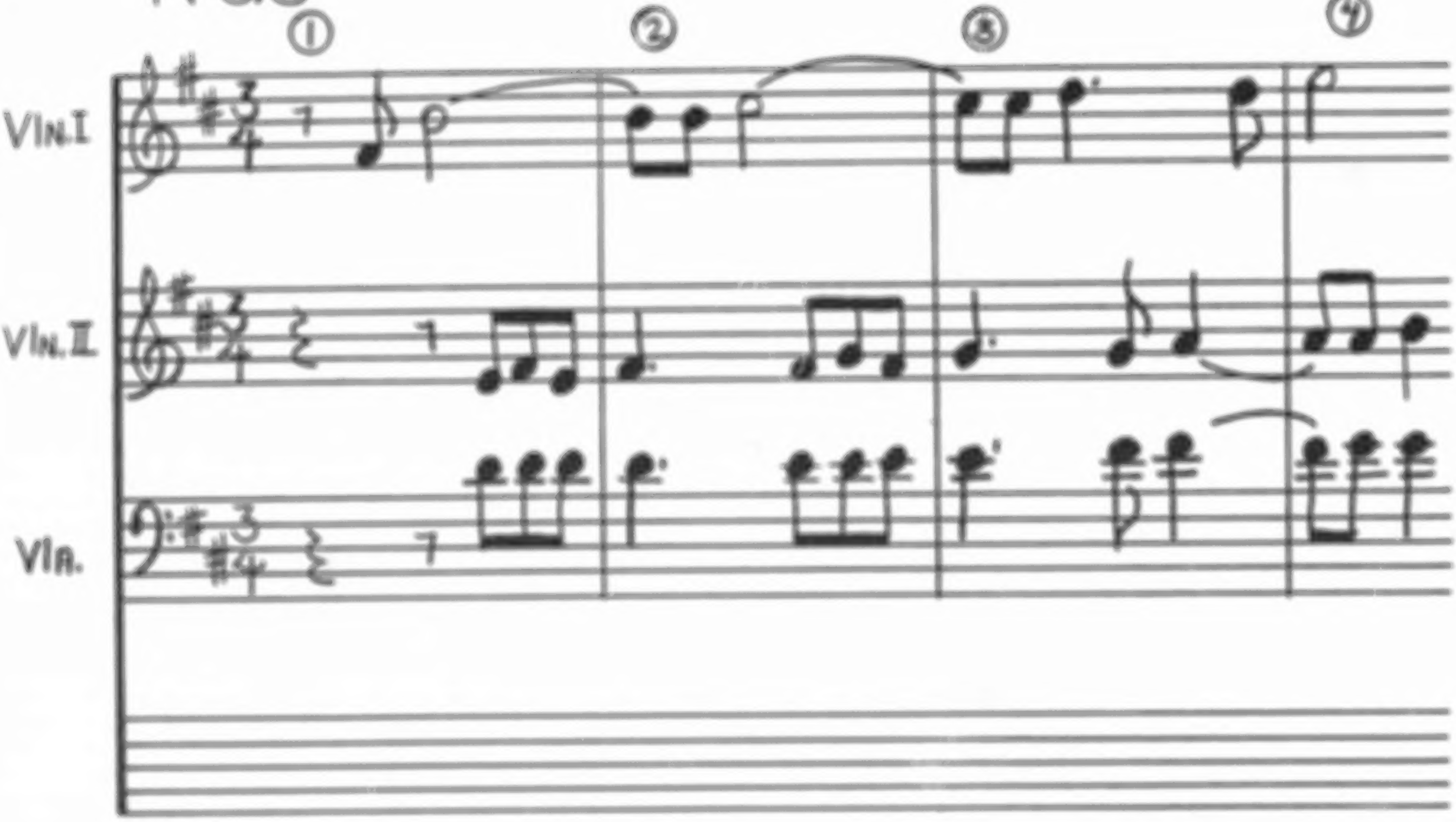
B. It was an error in P R (circle one).

C. The error was made by _____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.3

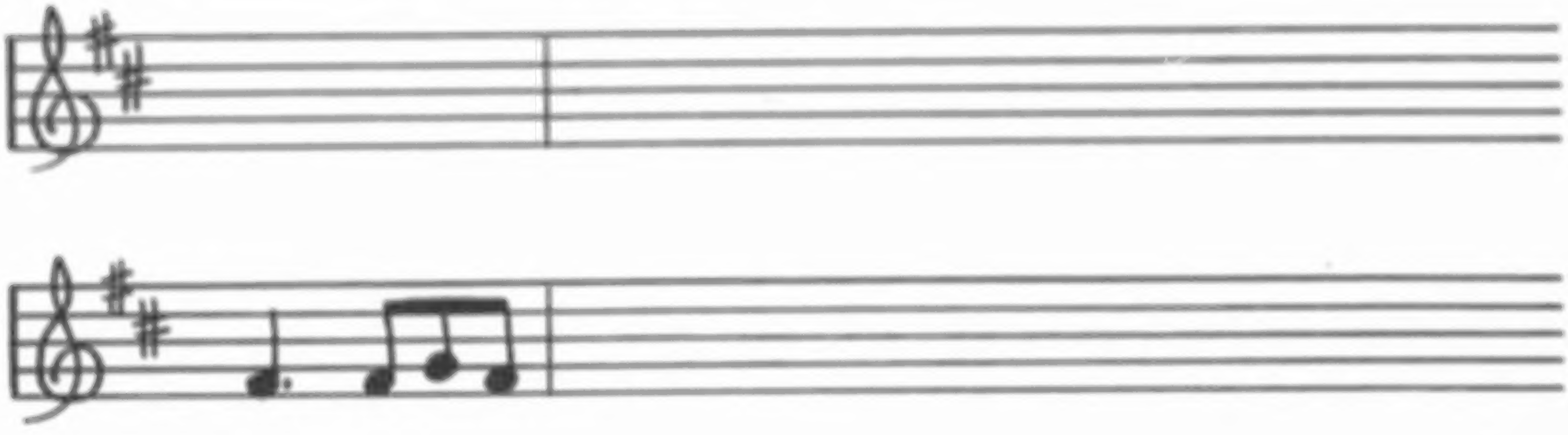

①
②
③
④
Vln.I
Vln.II
Vla.

A. The error occurred in measure ______________.

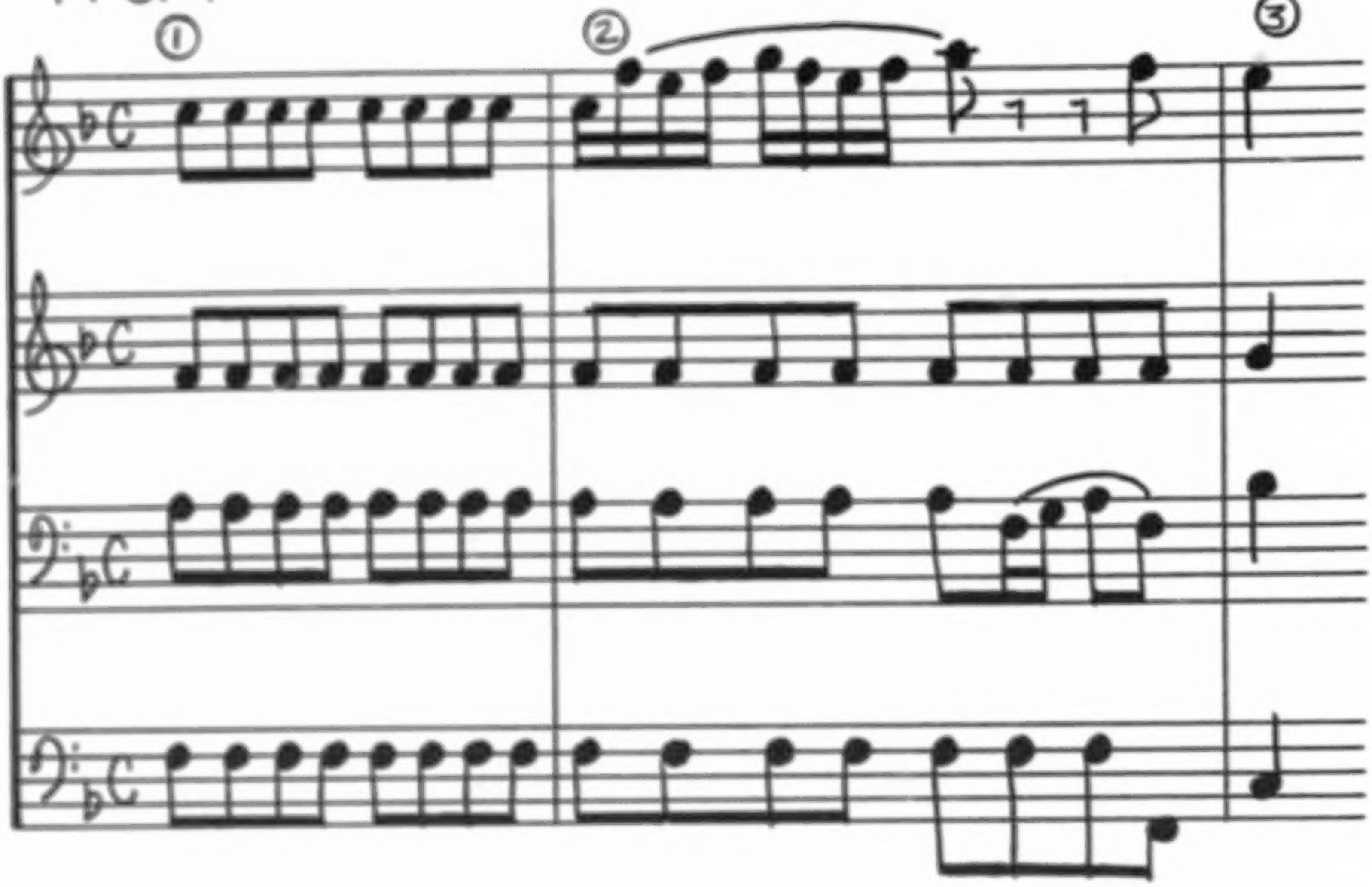
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO.4

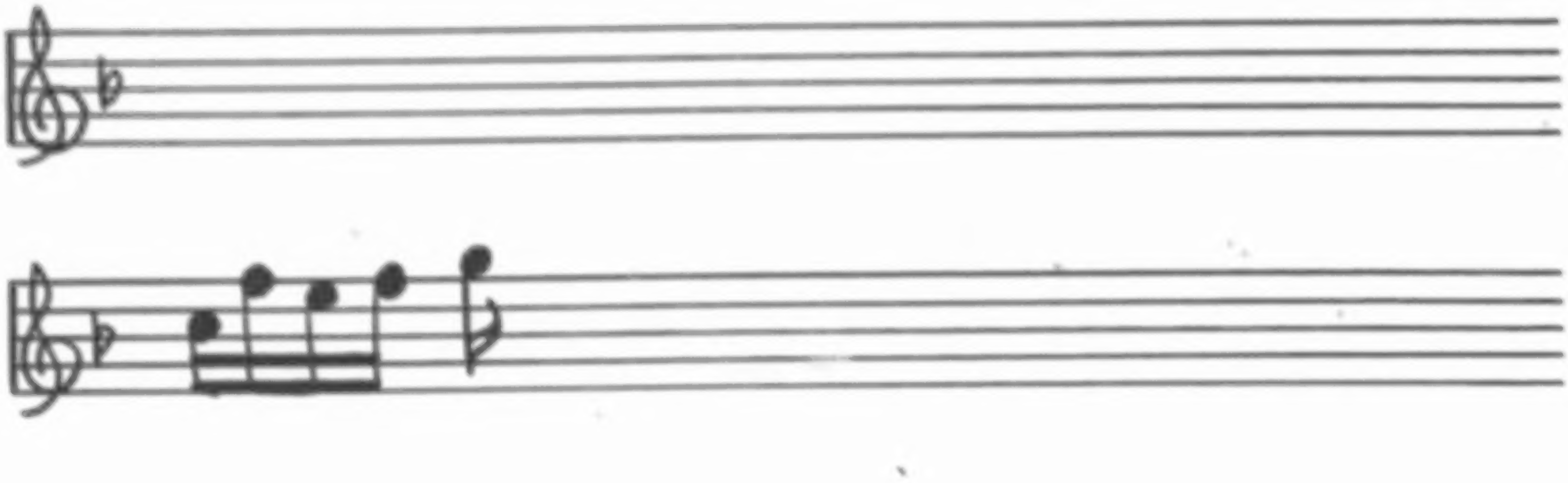

①
②
③
Oboe
Clar.
Bsn.
B. Cl.

A. The error occurred in measure ______________.

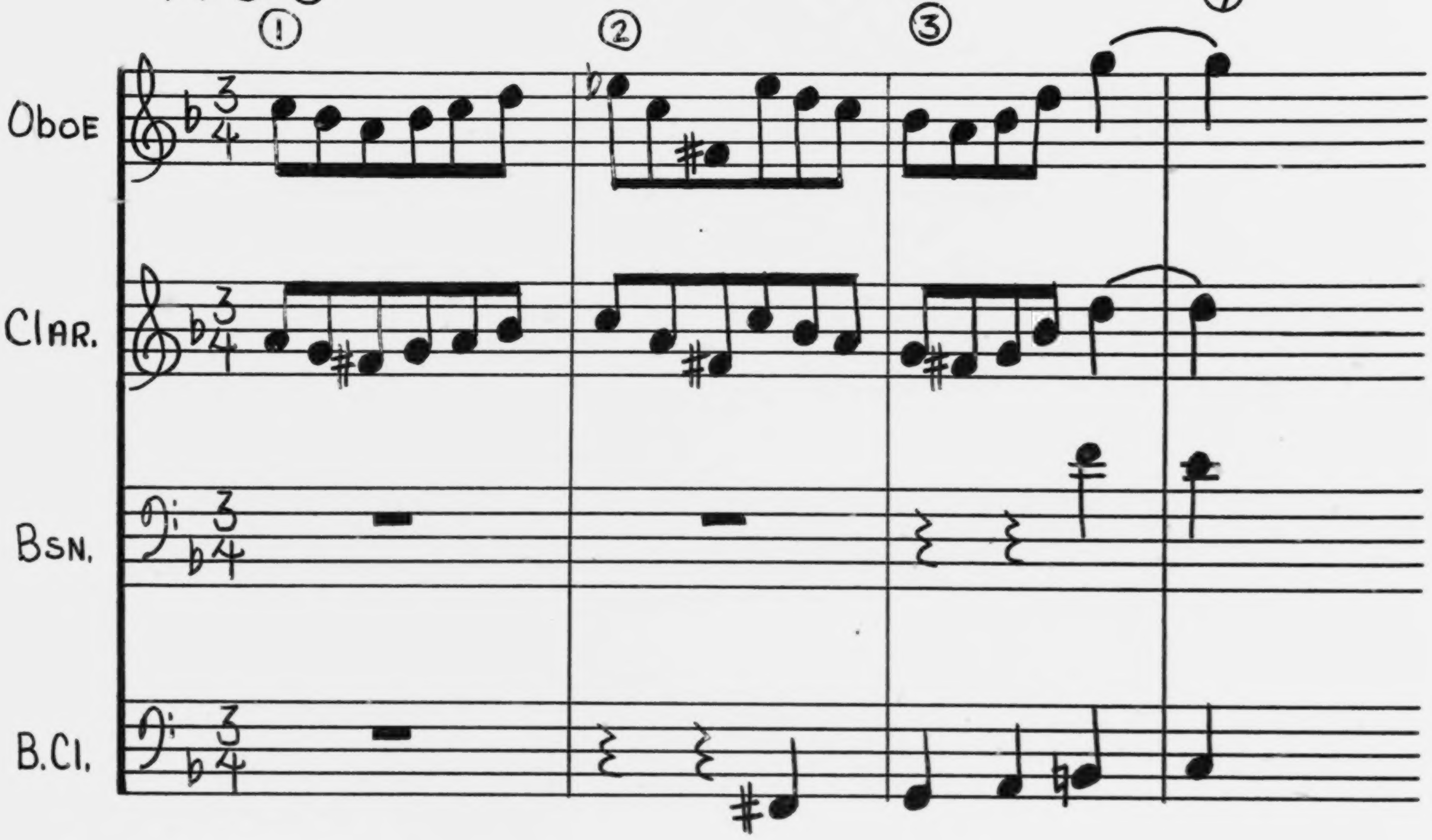
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO.5

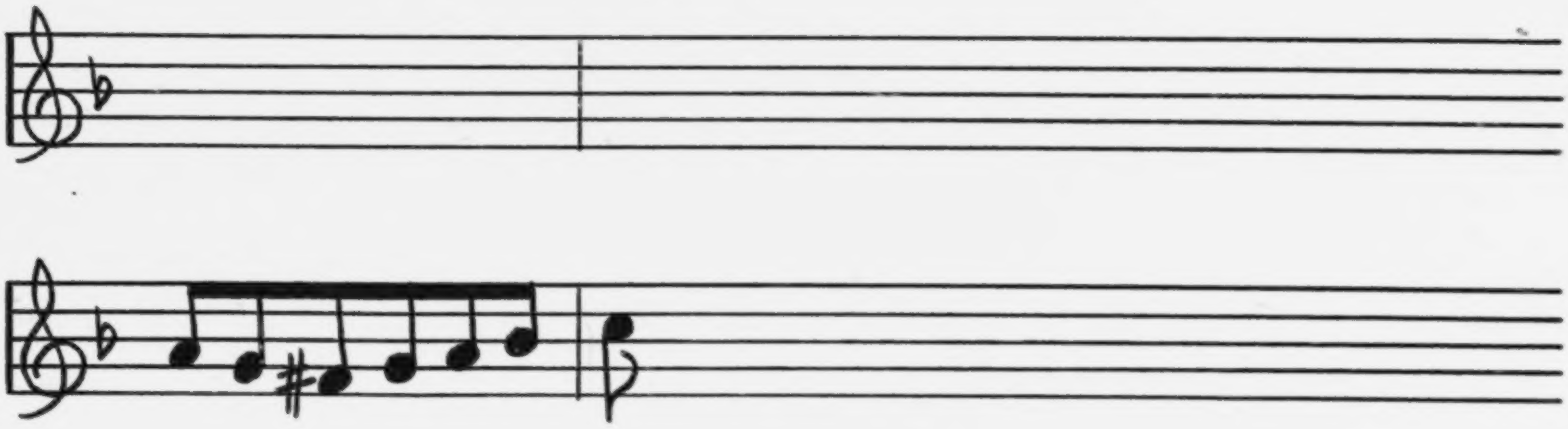

①
②
③
④
Oboe
Clar.
Bsn.
B.Cl.
3/4

A. The error occurred in measure ______________.

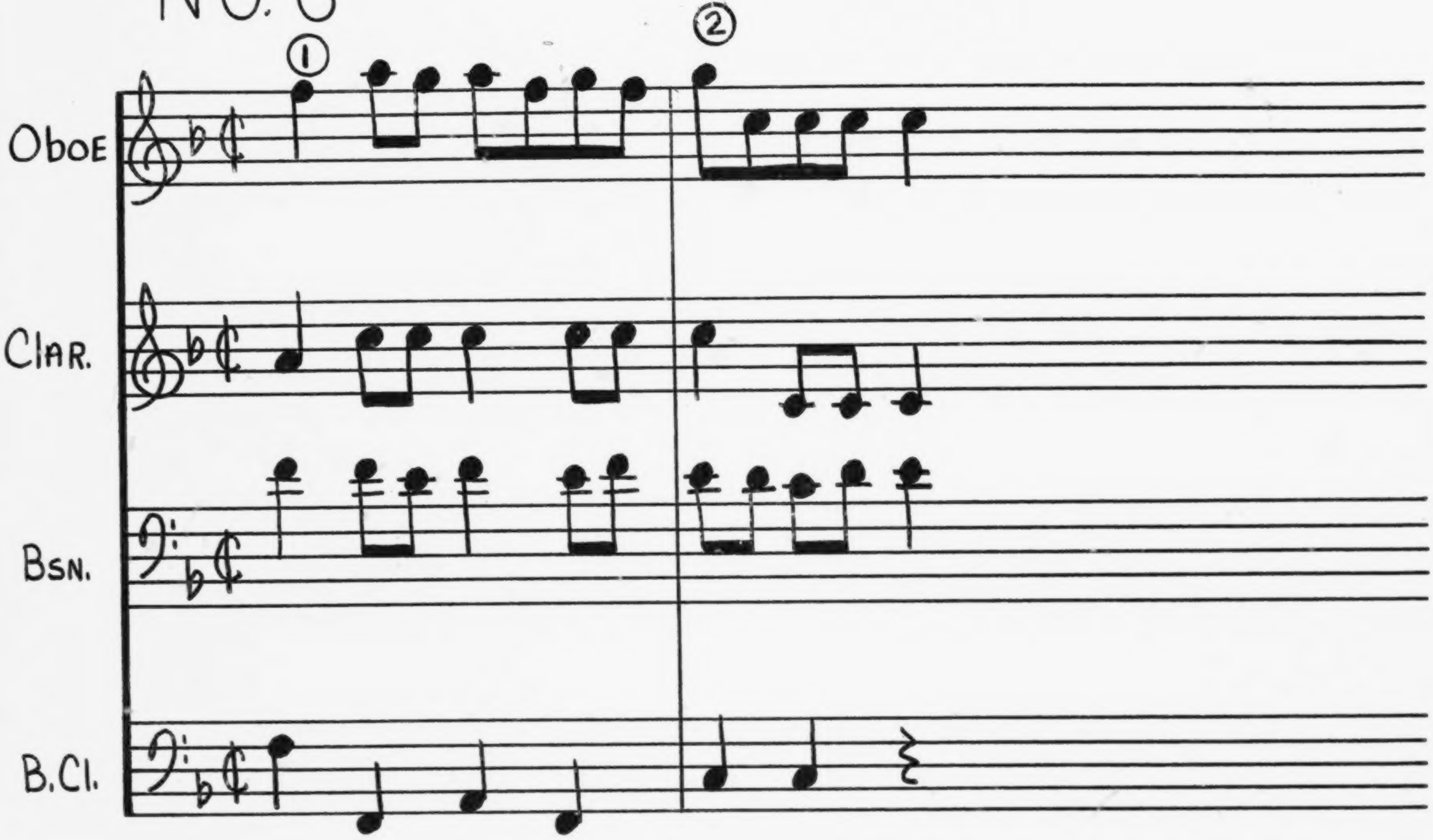
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

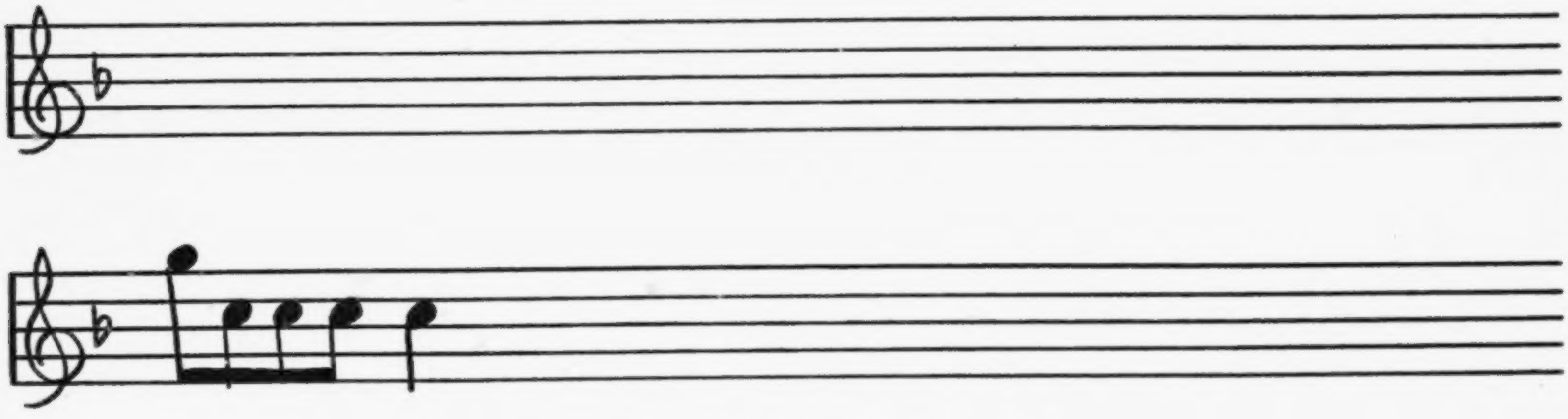

①
②
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

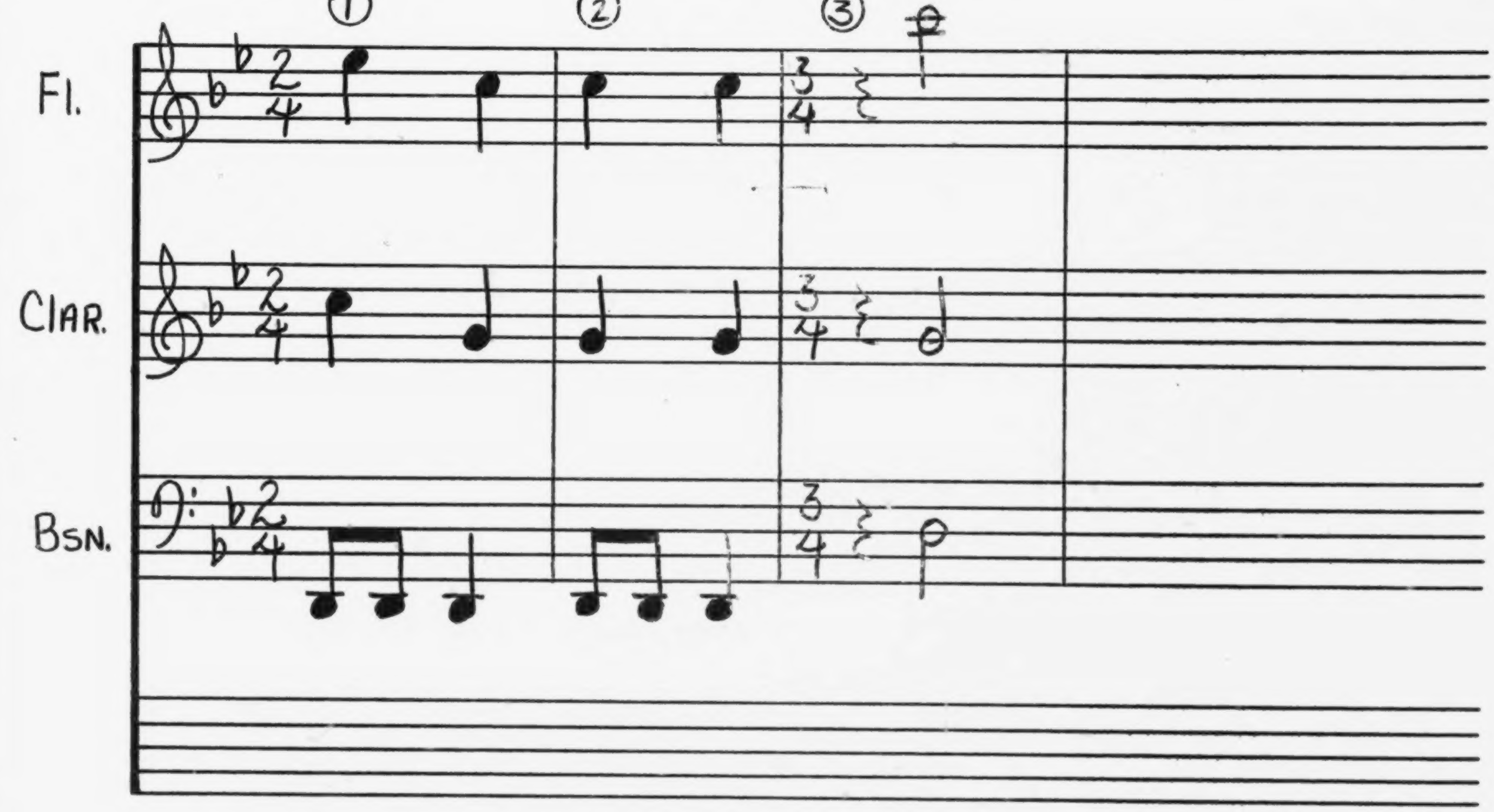
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

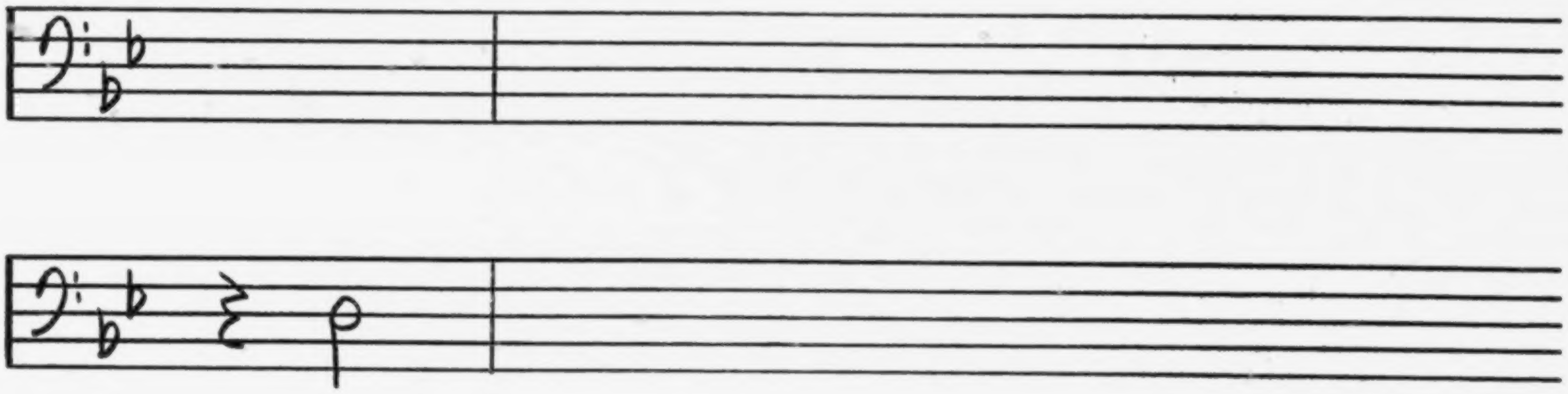


A. The error occurred in measure ______________.

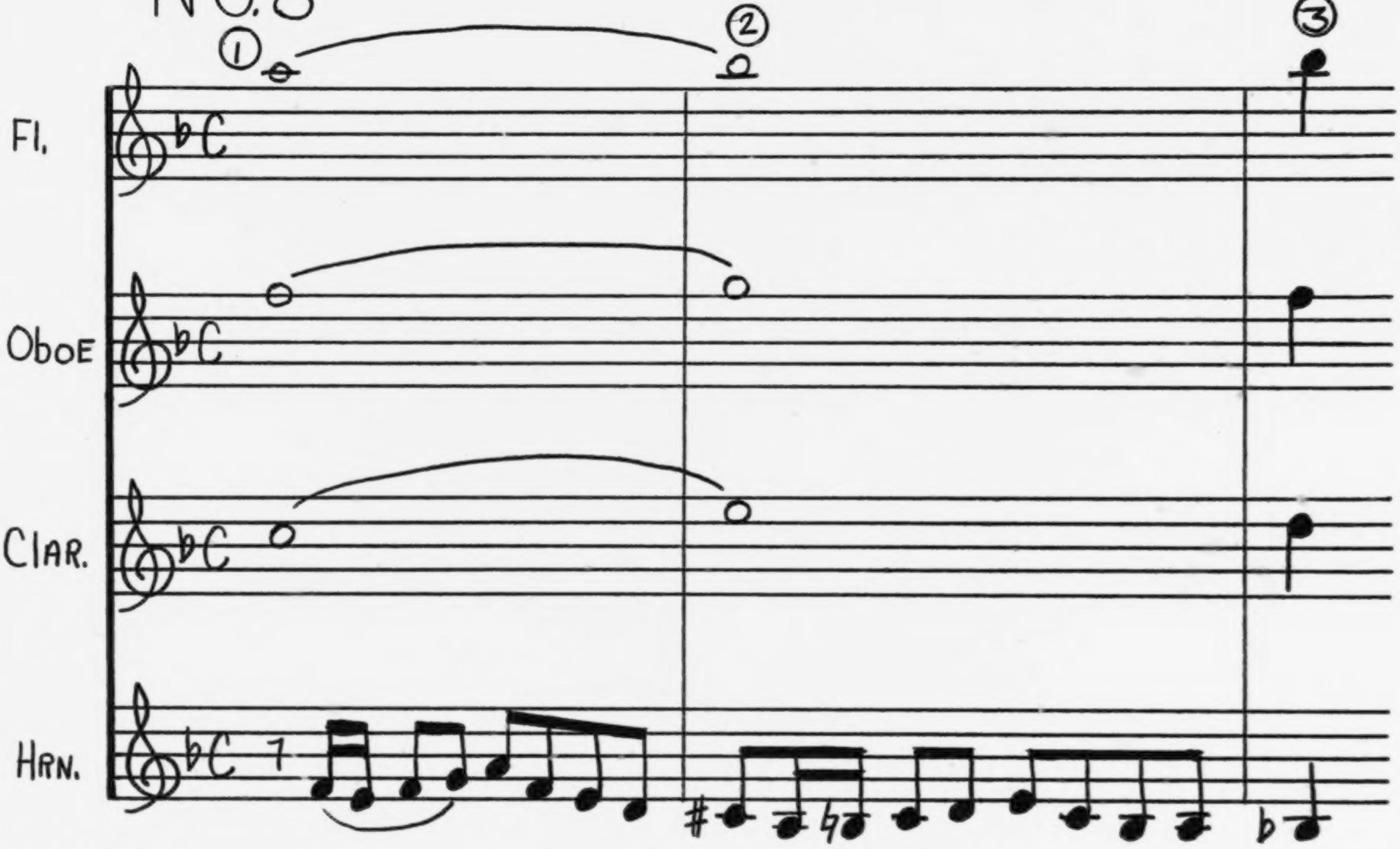
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.8

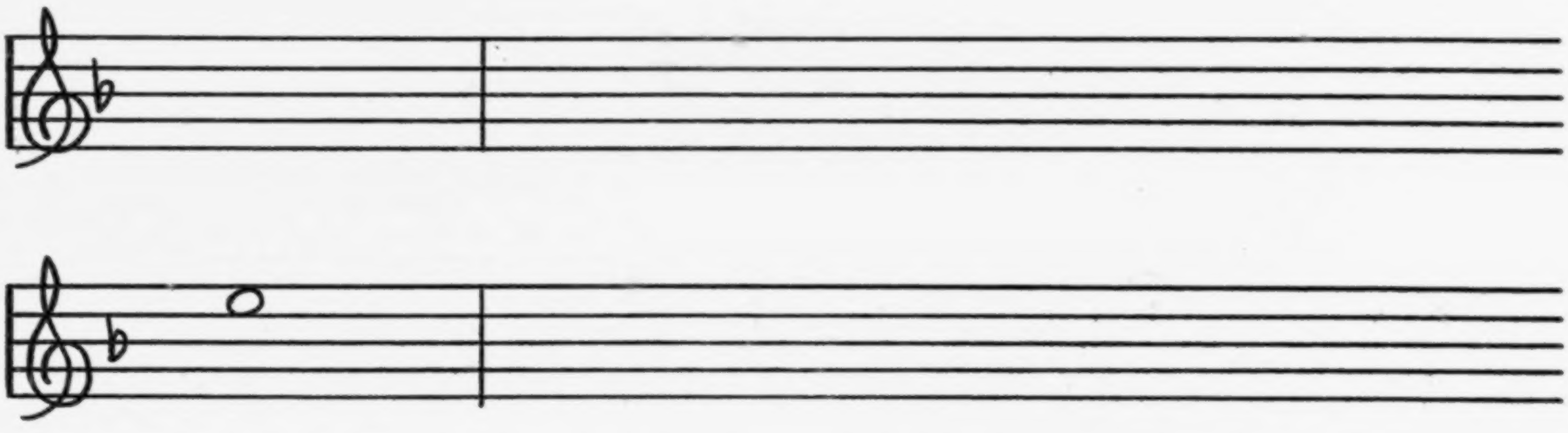

①
②
③
Fl.
Oboe
Clar.
Hrn.

A. The error occurred in measure ____________.

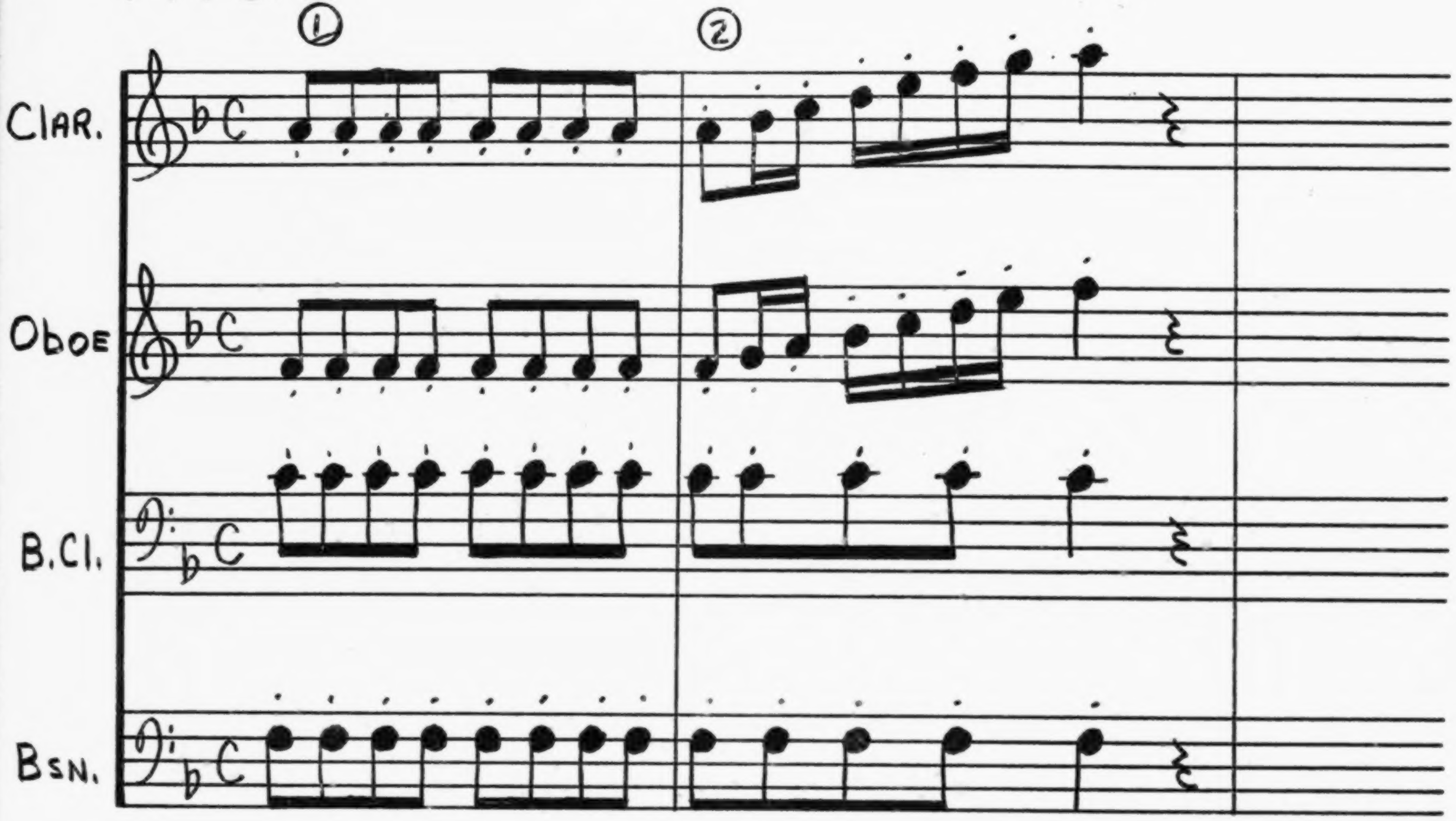
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

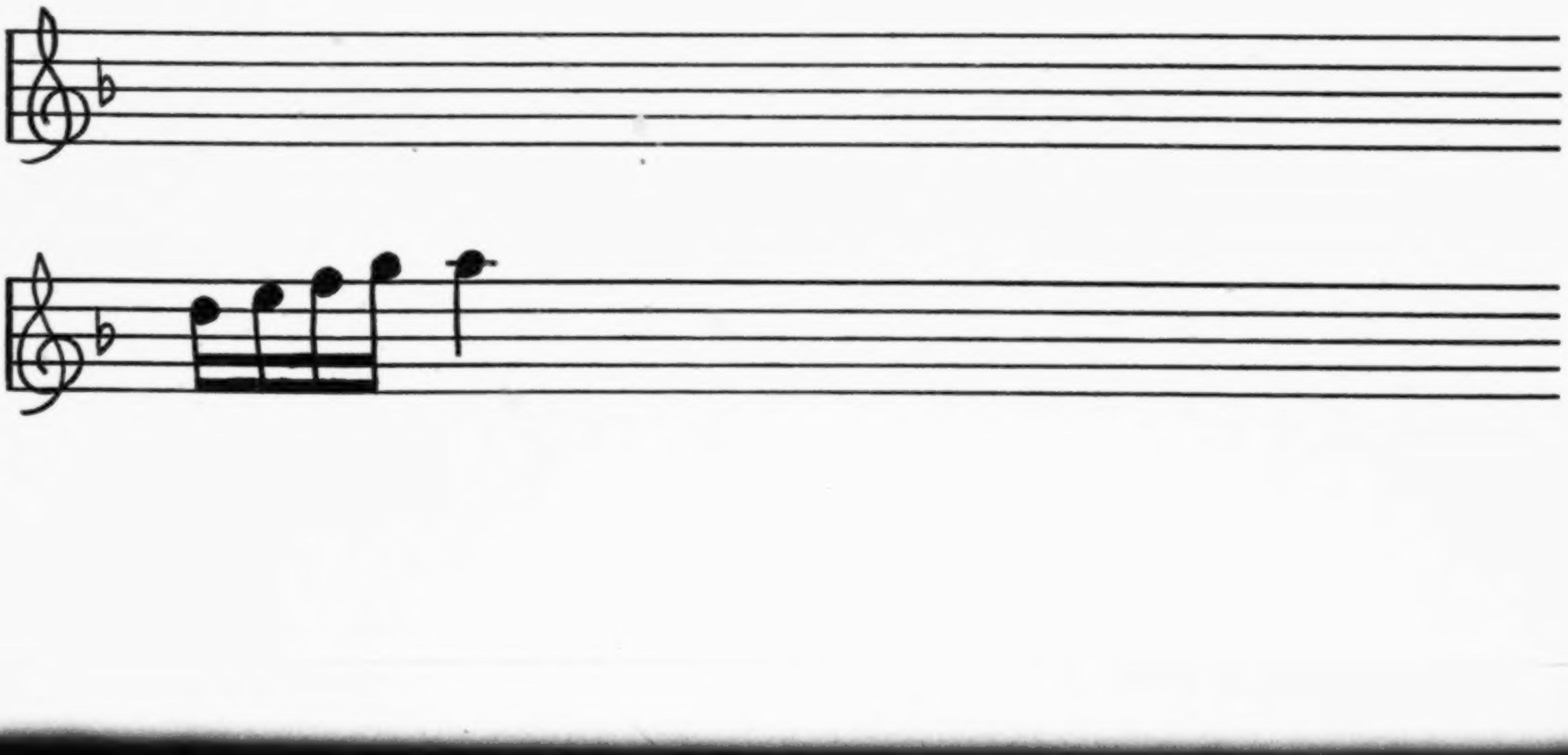

①
②
Clar.
Oboe
B. Cl.
Bsn.

A. The error occurred in measure ______________.

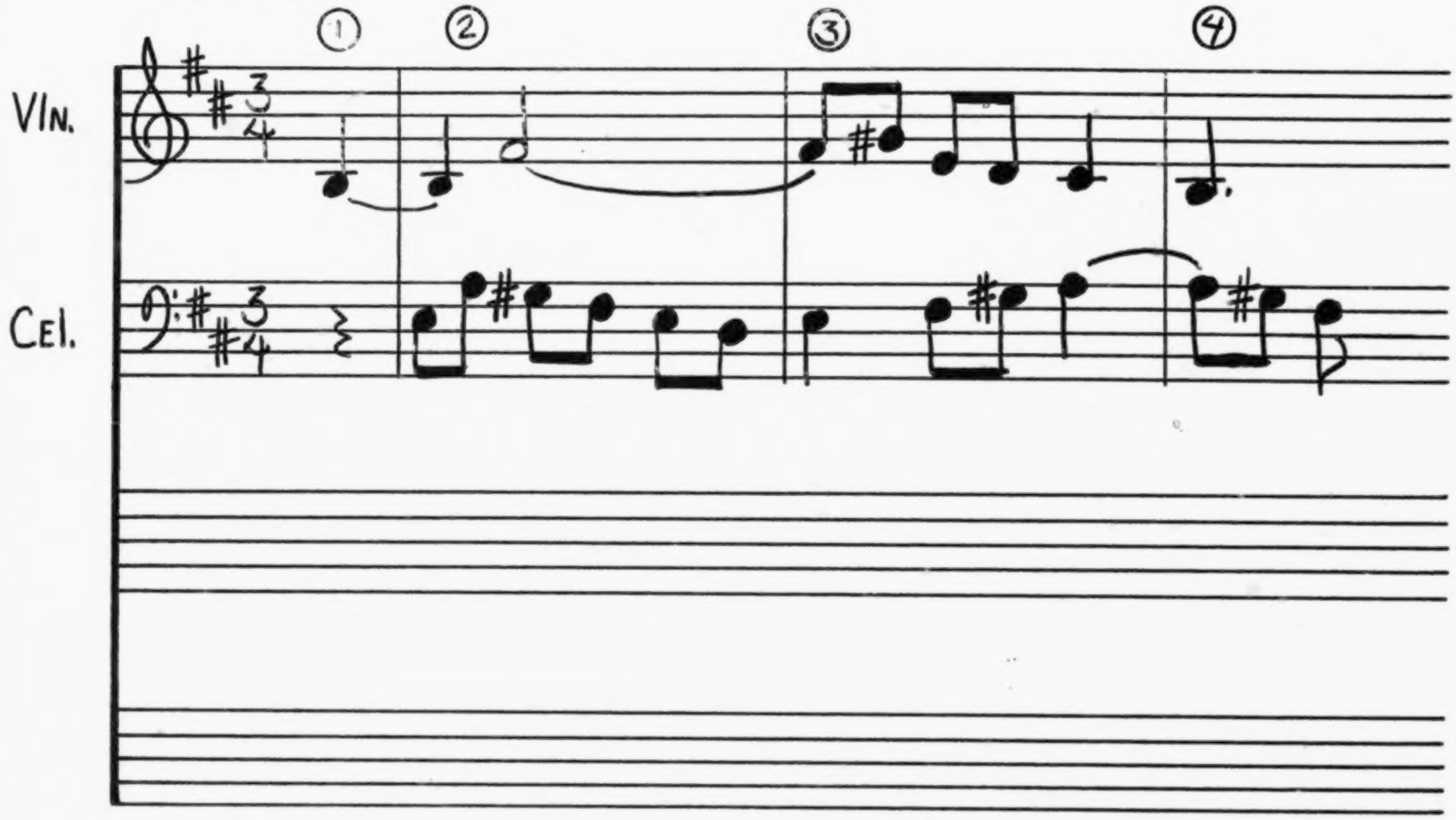
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

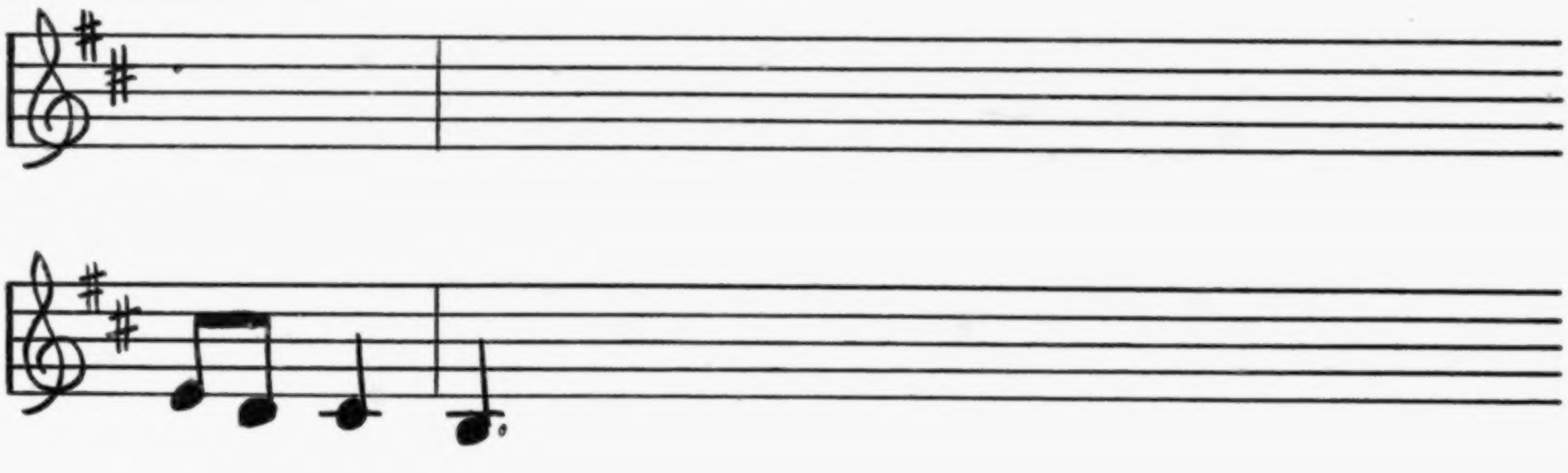


A. The error occurred in measure ______________.

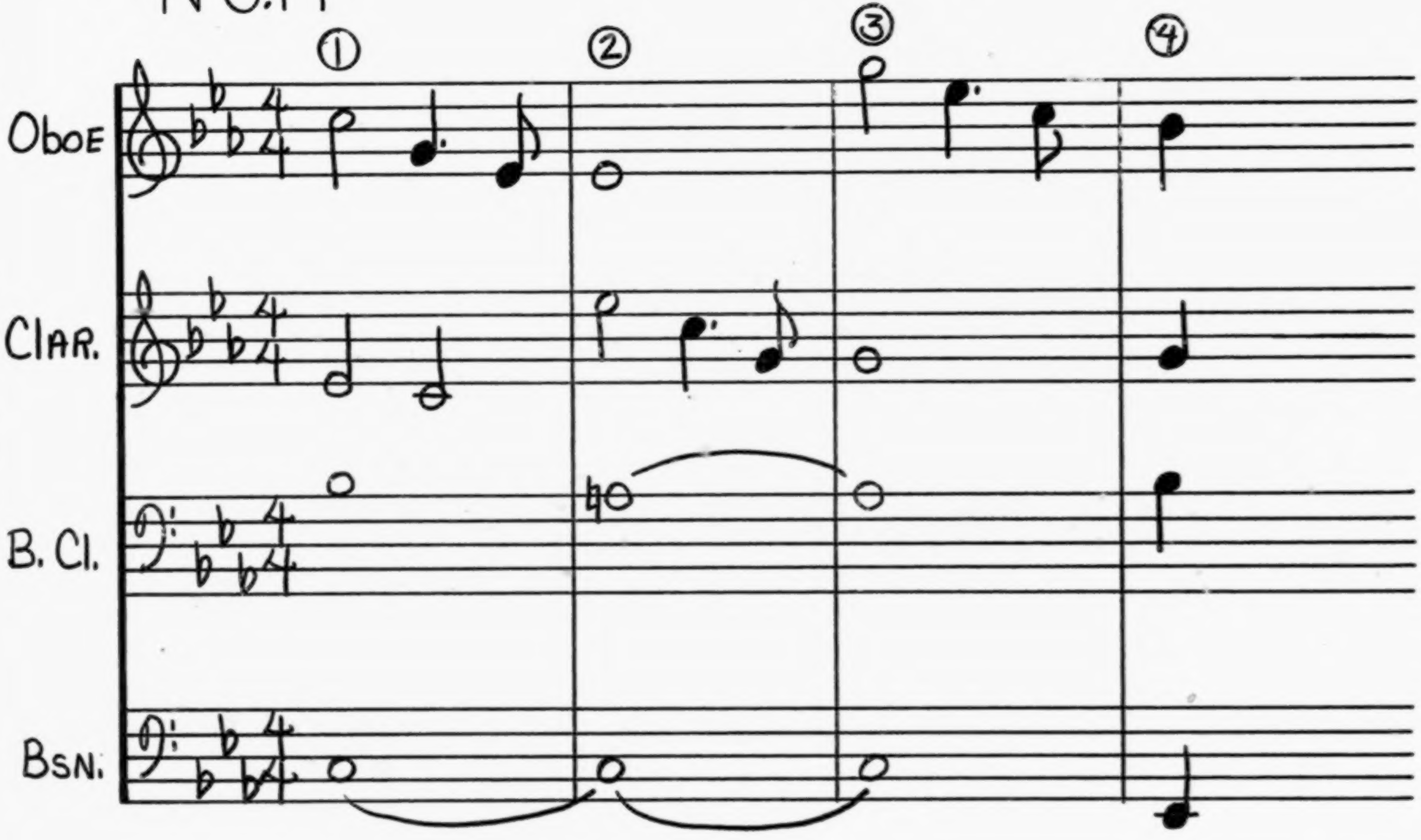
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.11

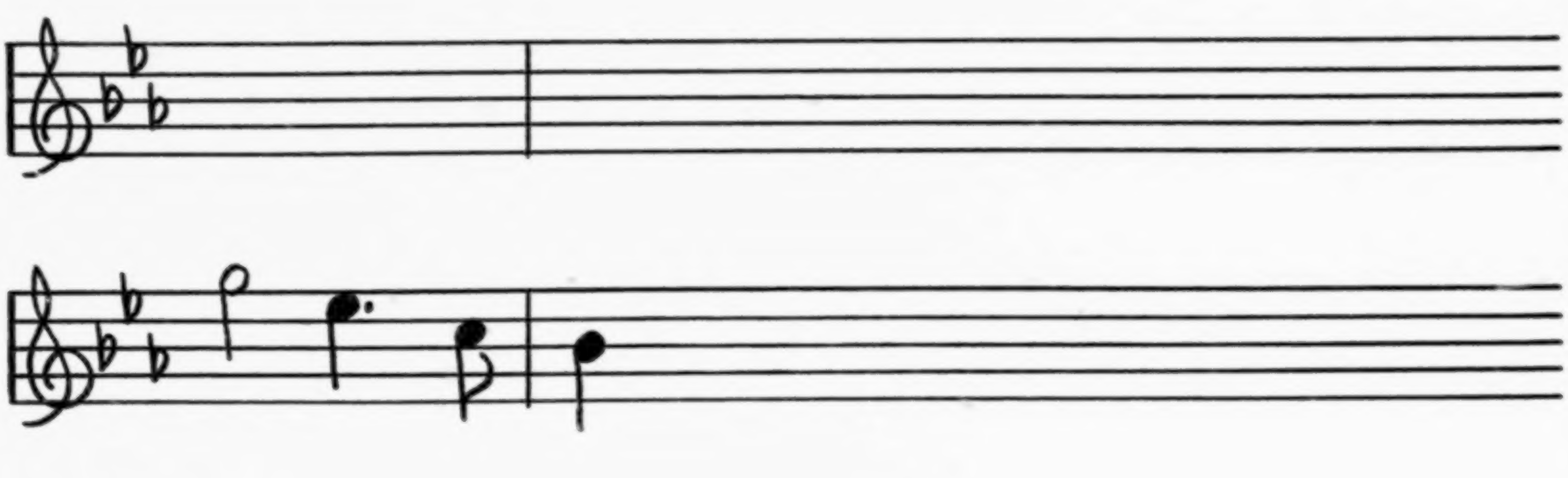

①
②
③
④
Oboe
Clar.
B. Cl.
Bsn.

A. The error occurred in measure ______________.

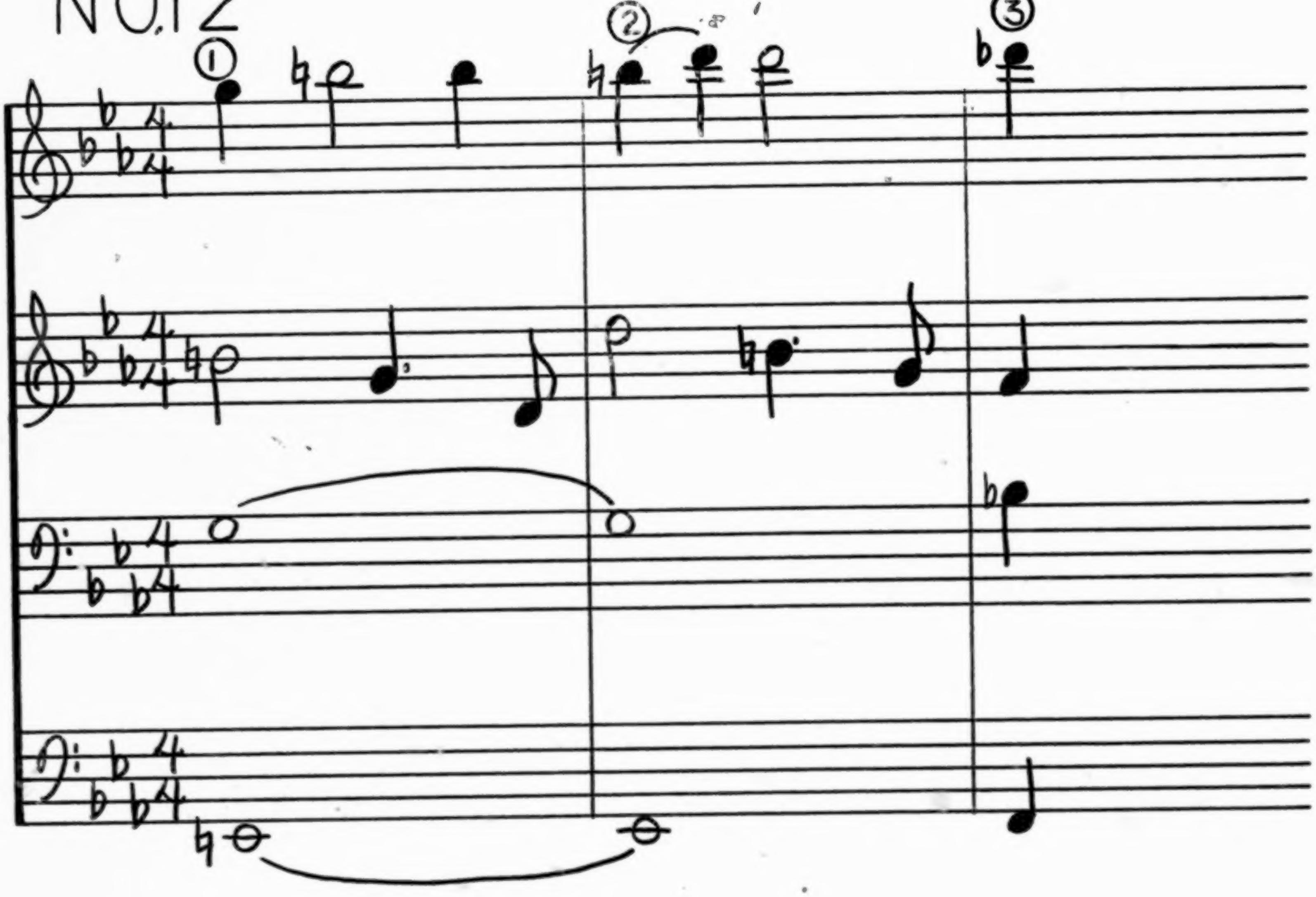
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.12

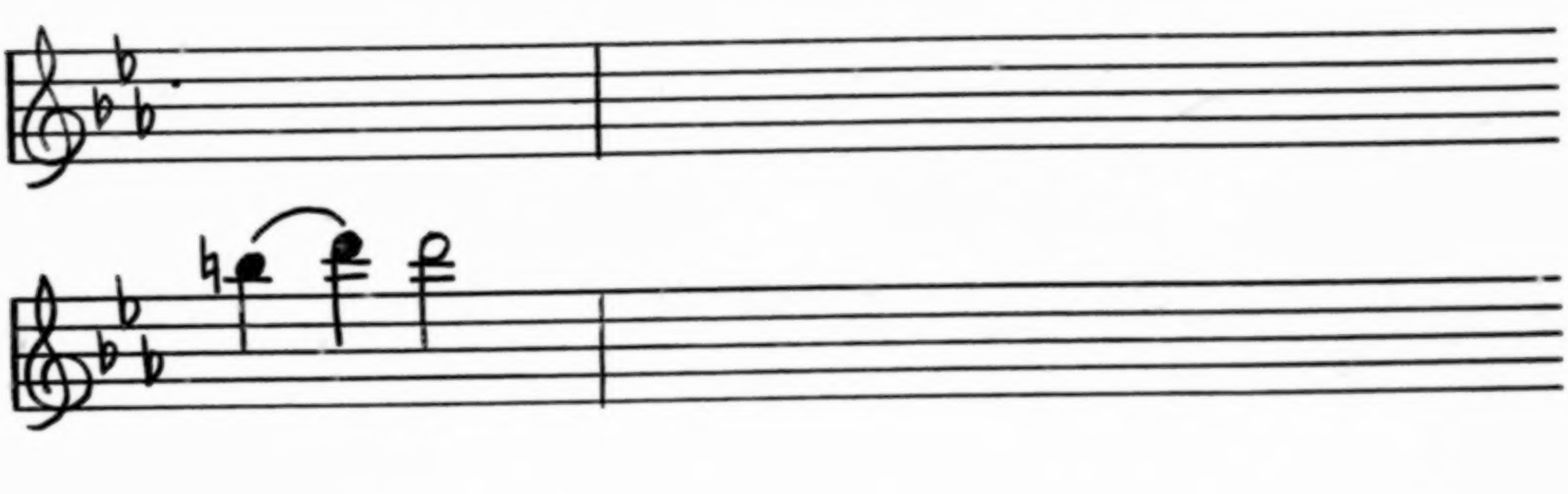


A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

IX

NAME ______________________________

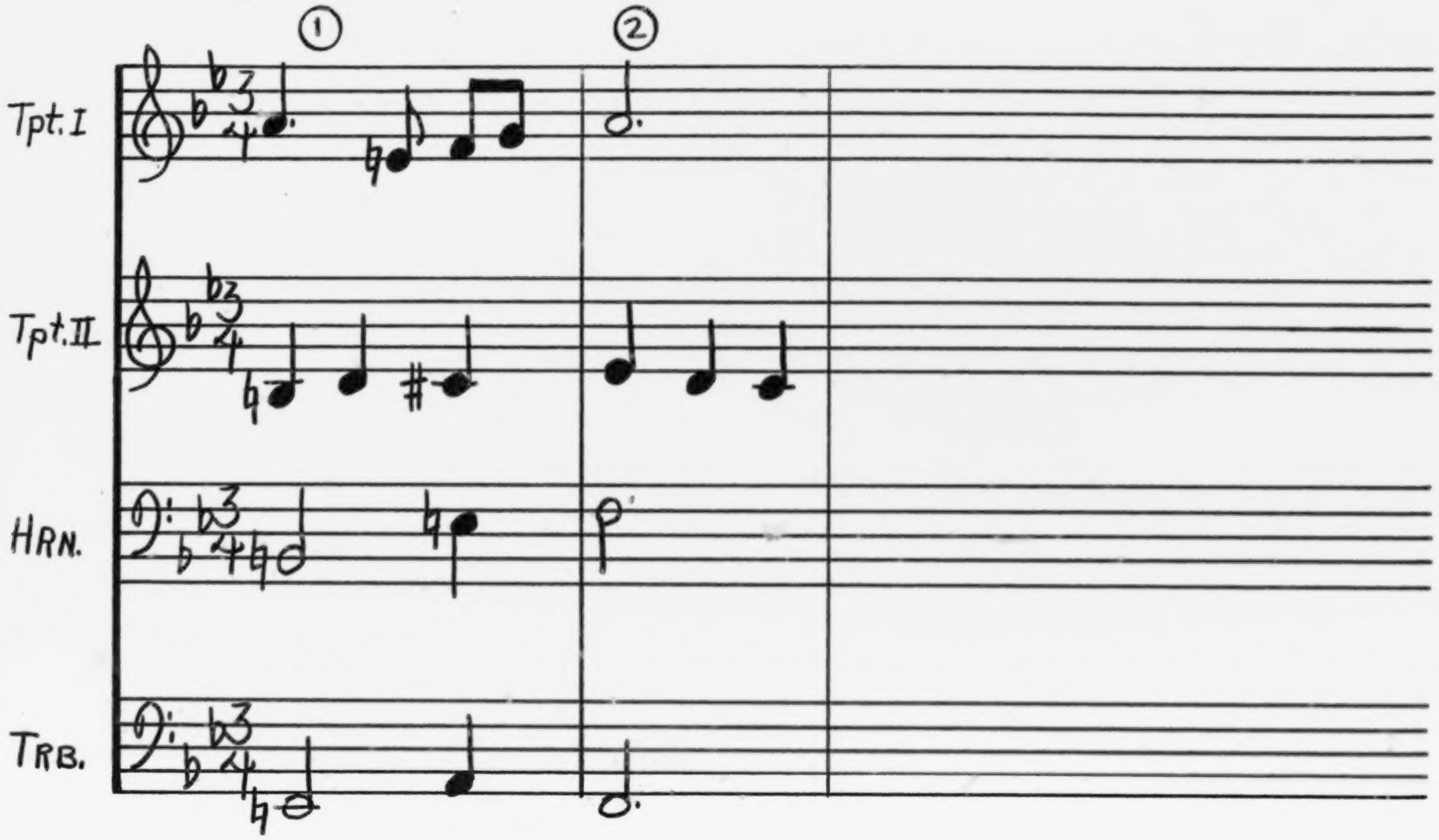
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

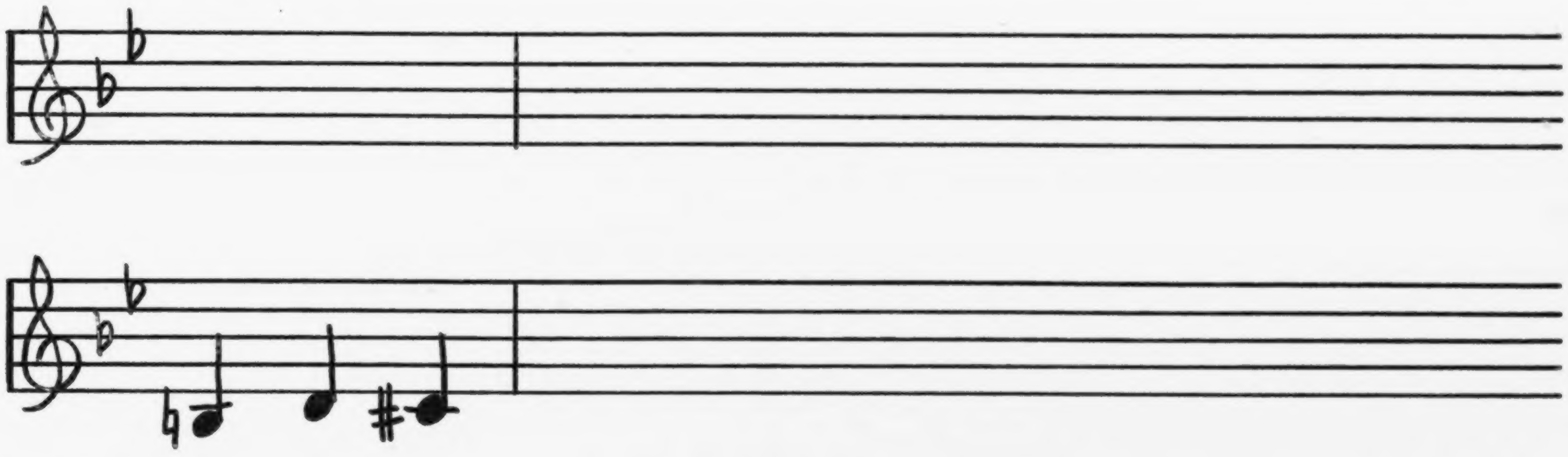

①
②
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

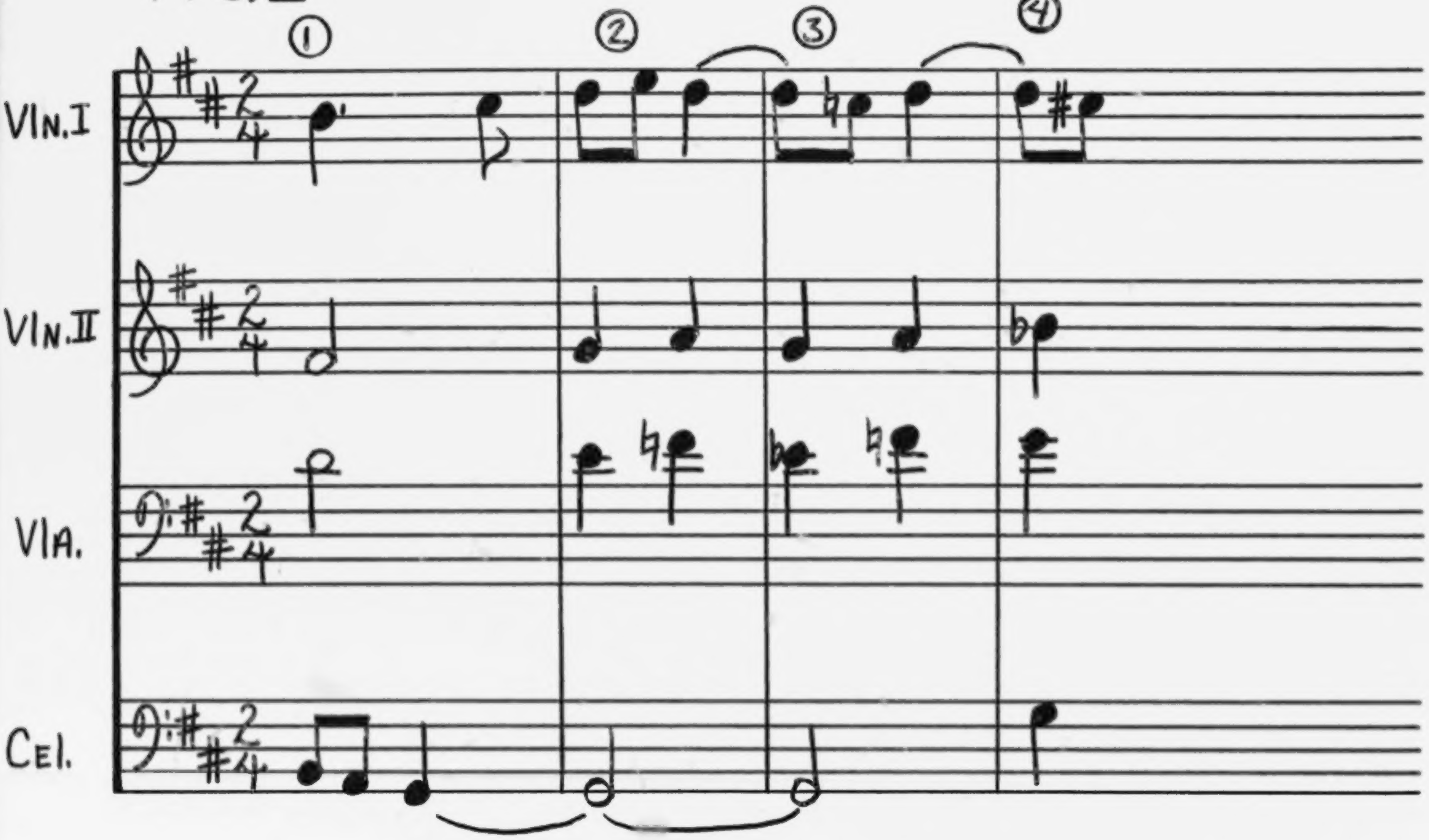
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

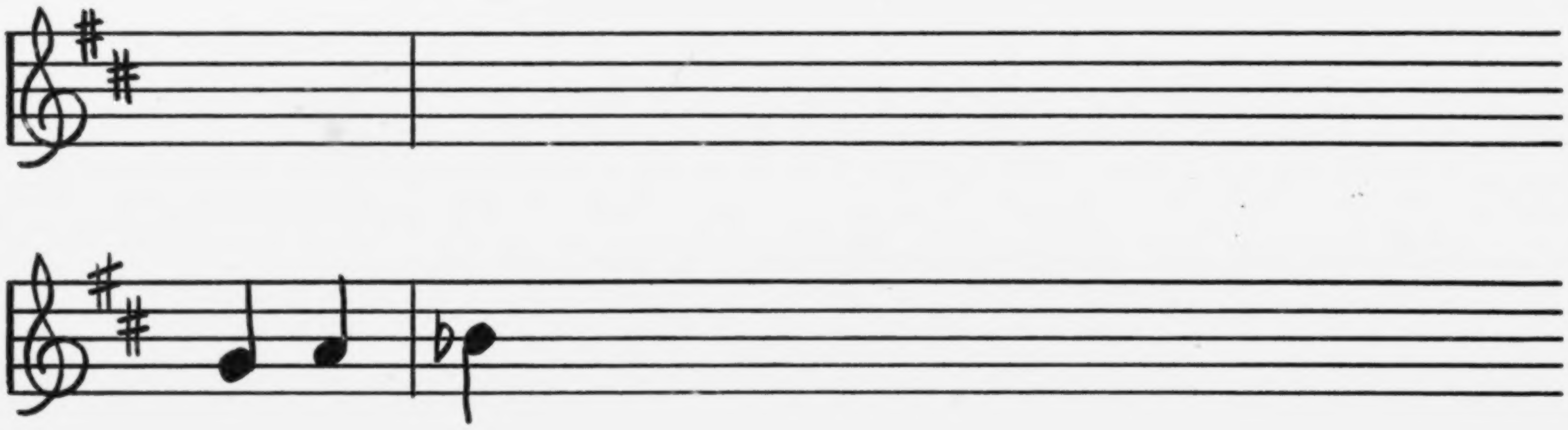

①
②
③
④
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

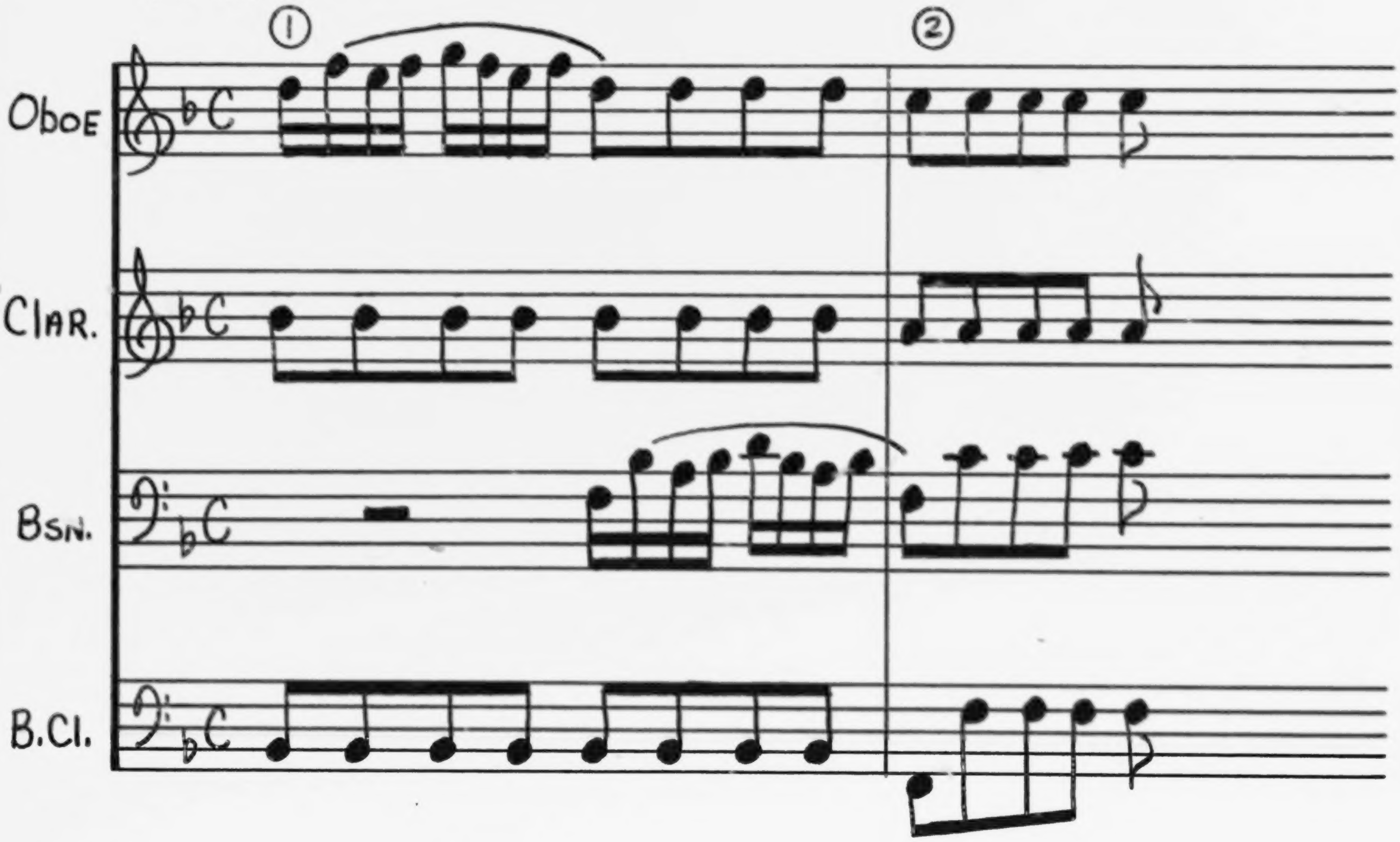
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.3

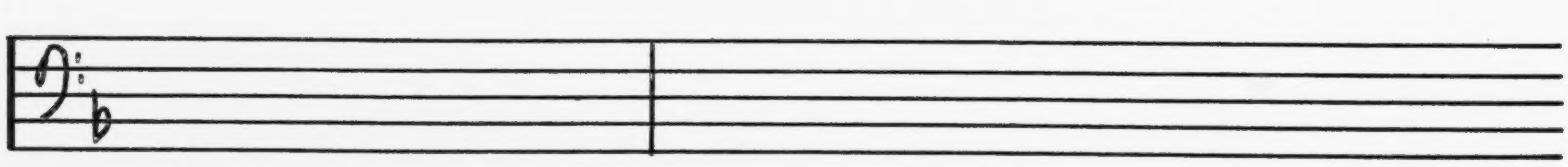

①
②
Oboe
Clar.
Bsn.
B.Cl.

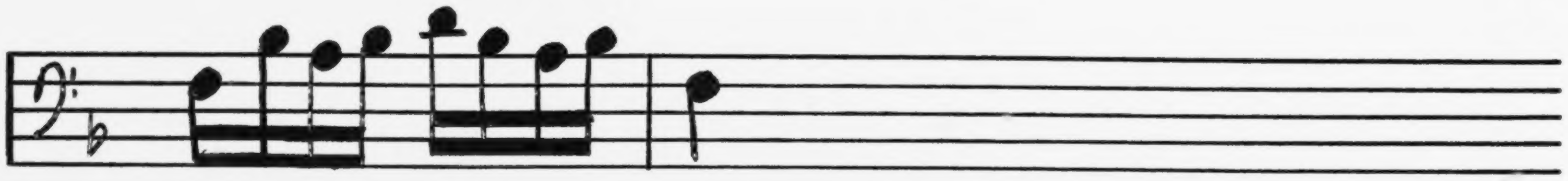
A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

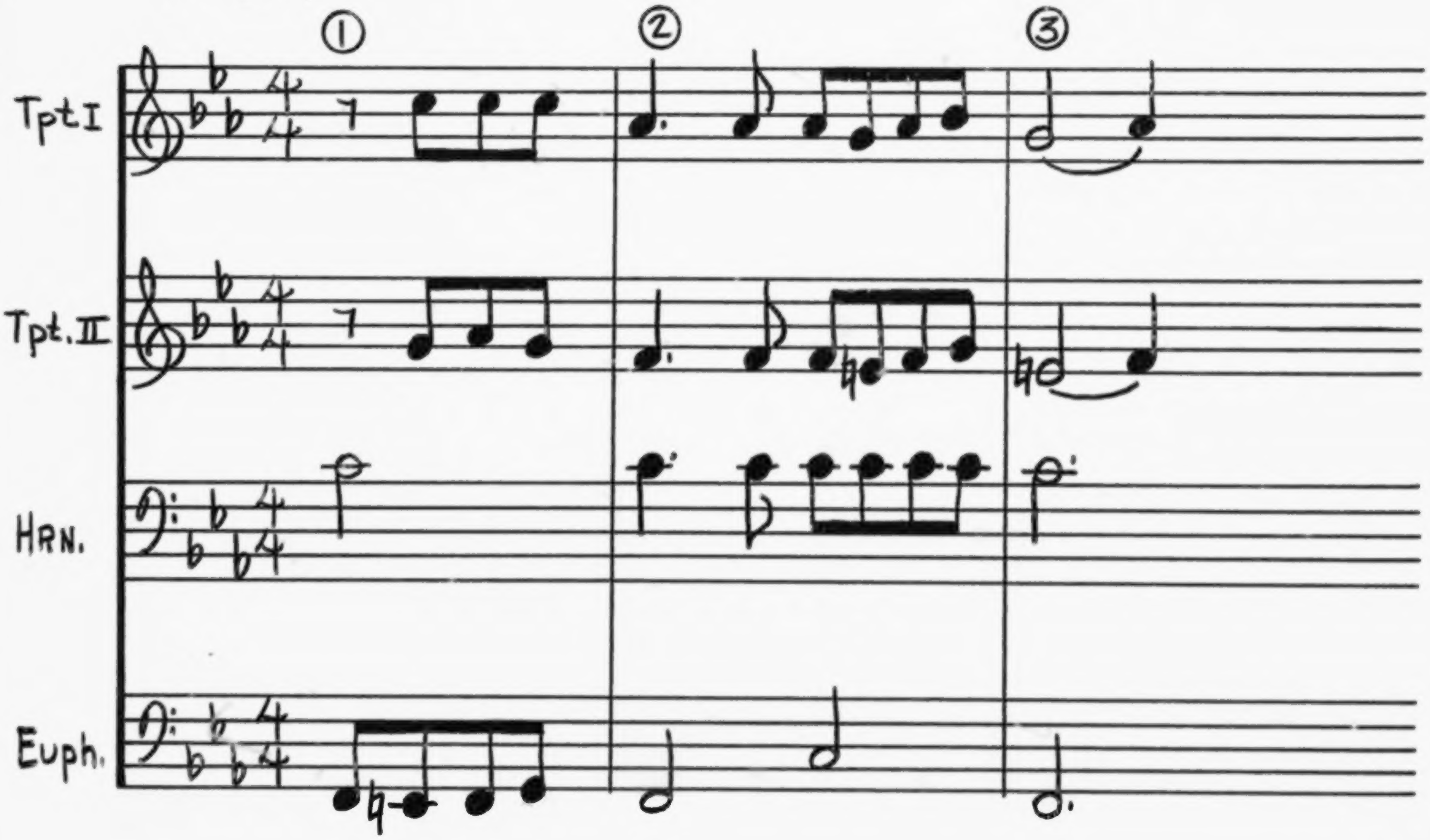
C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.





NO.4



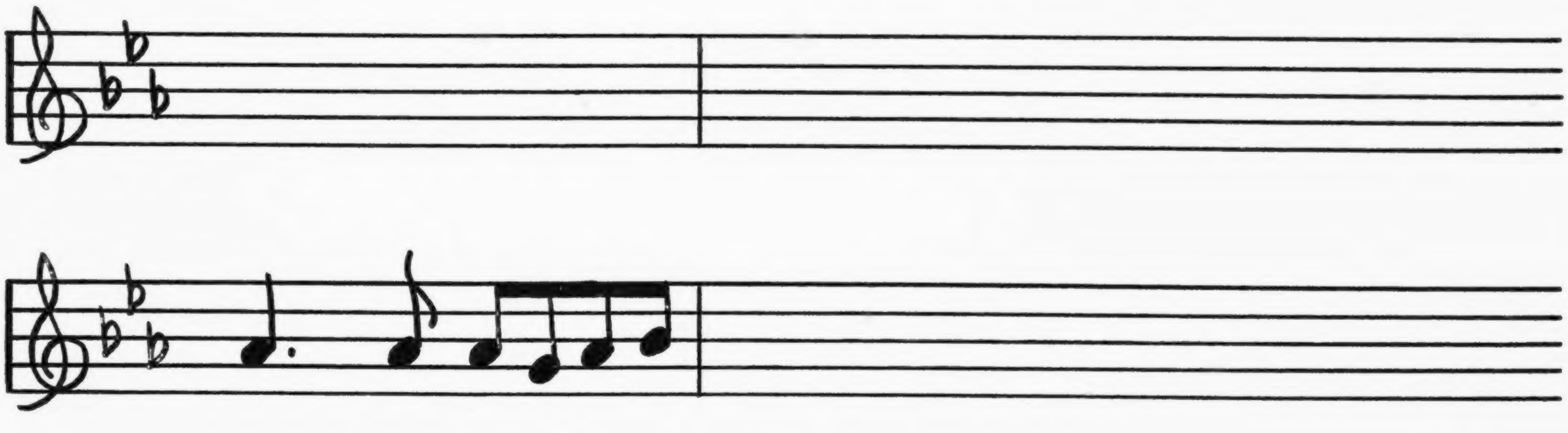
①
②
③
Tpt I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

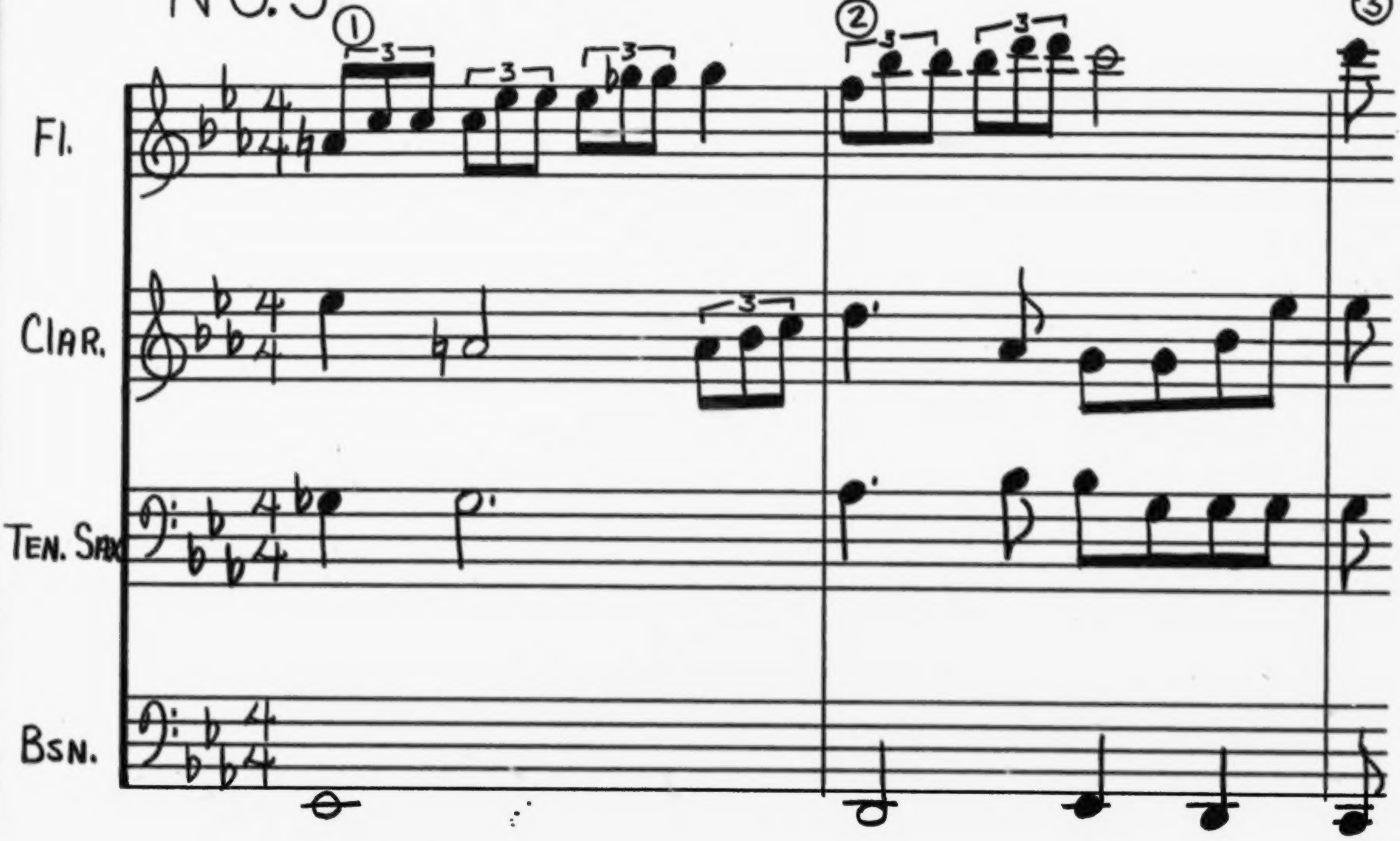
B. It was an error in P R (circle one).

C. The error was made by _____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.5

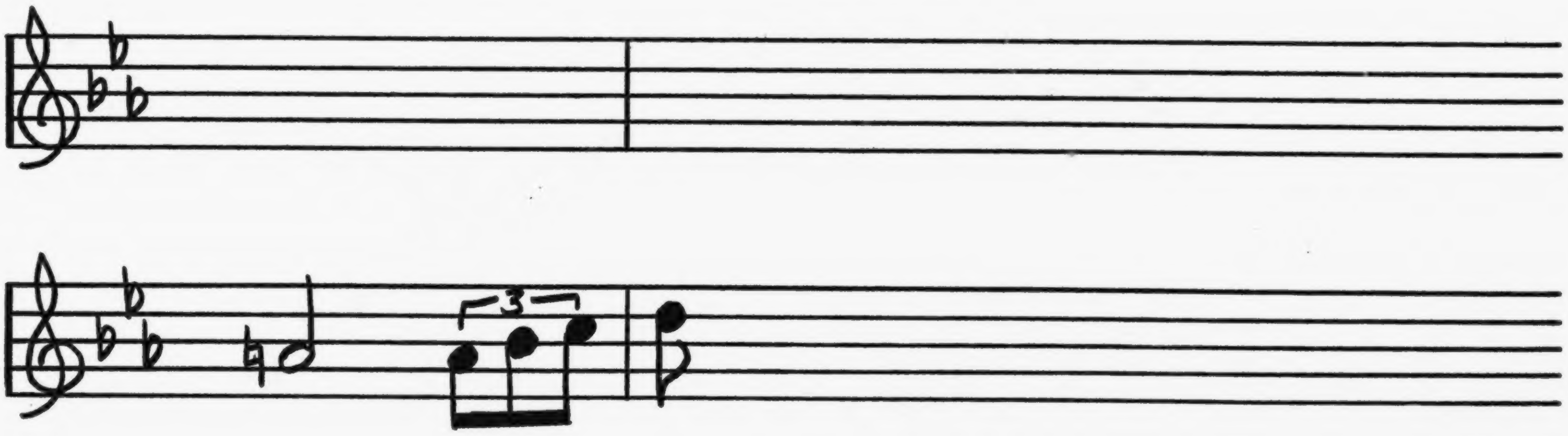

①
②
③
3
Fl.
Clar.
Ten. Sax
Bsn.

A. The error occurred in measure ______________.

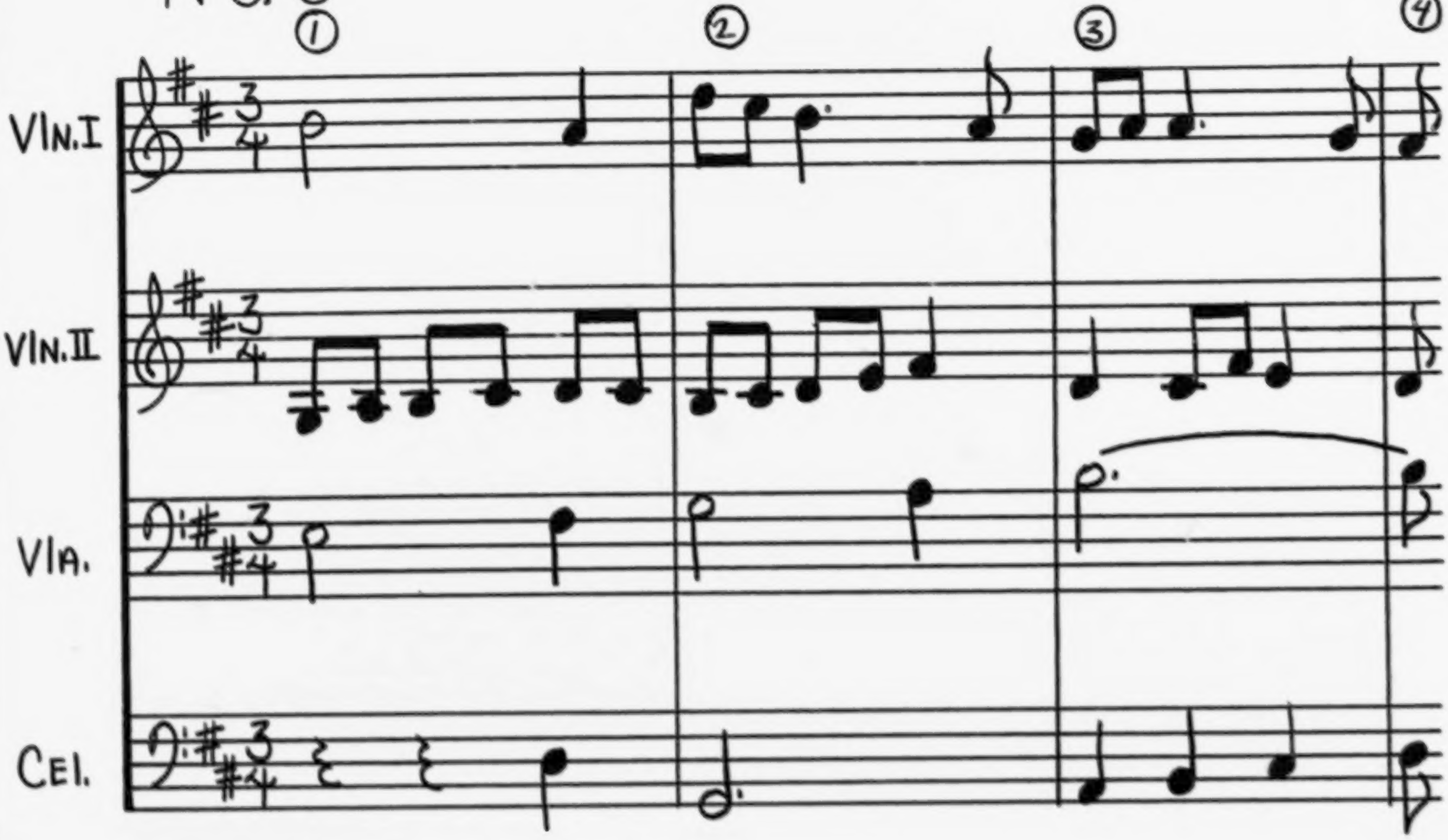
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

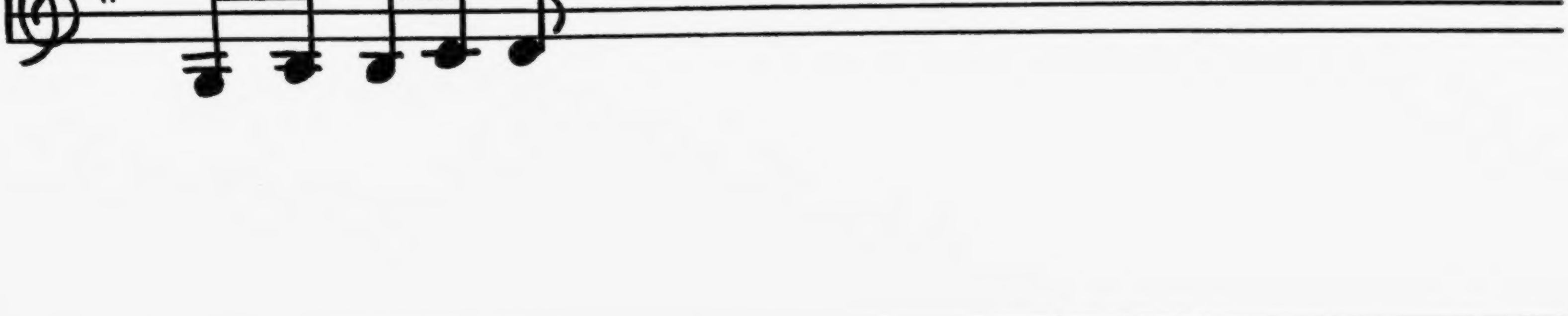

①
②
③
④
Vln.I
Vln.II
Vla.
Cel.

A. The error occurred in measure ______________.

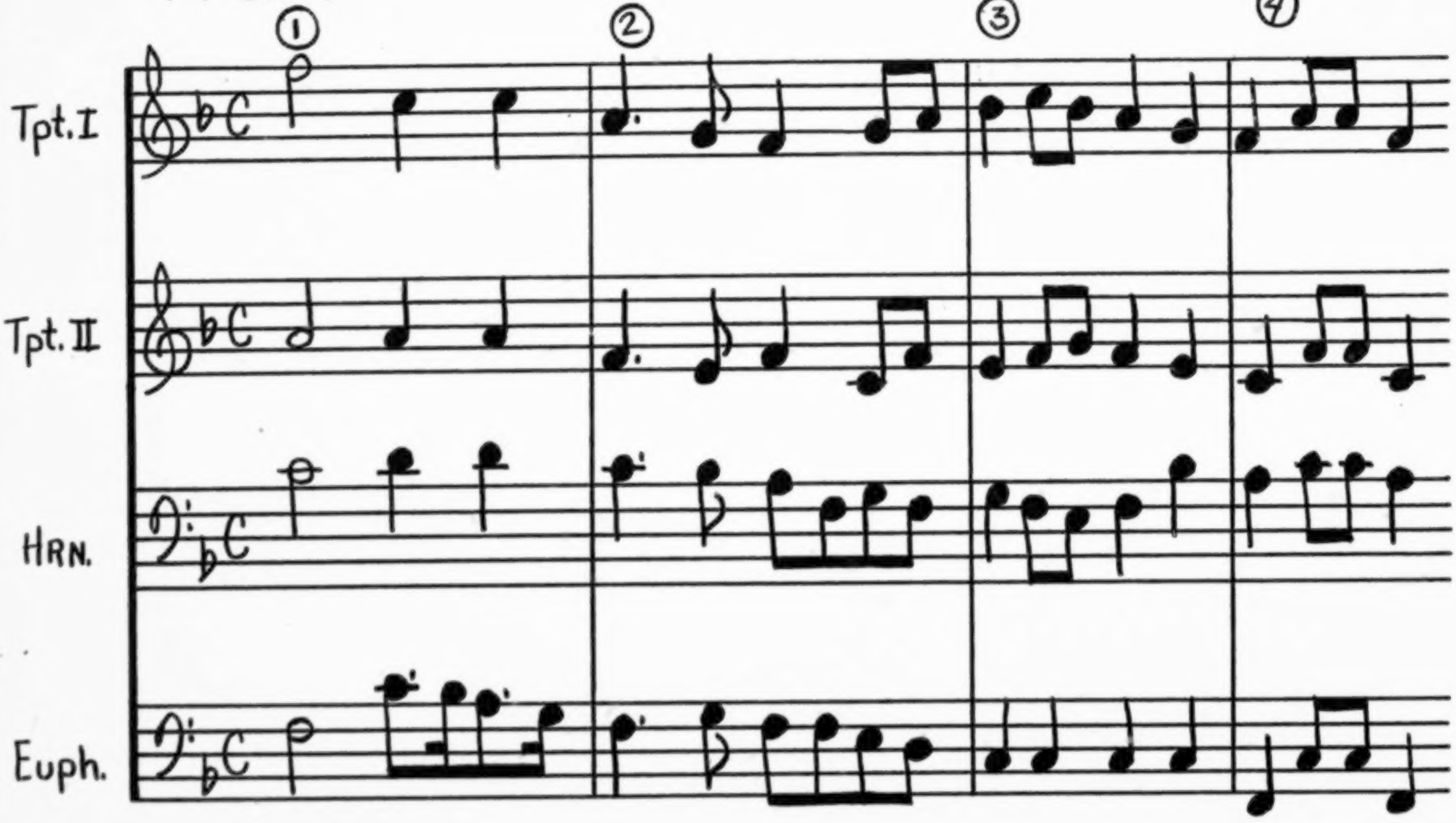
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

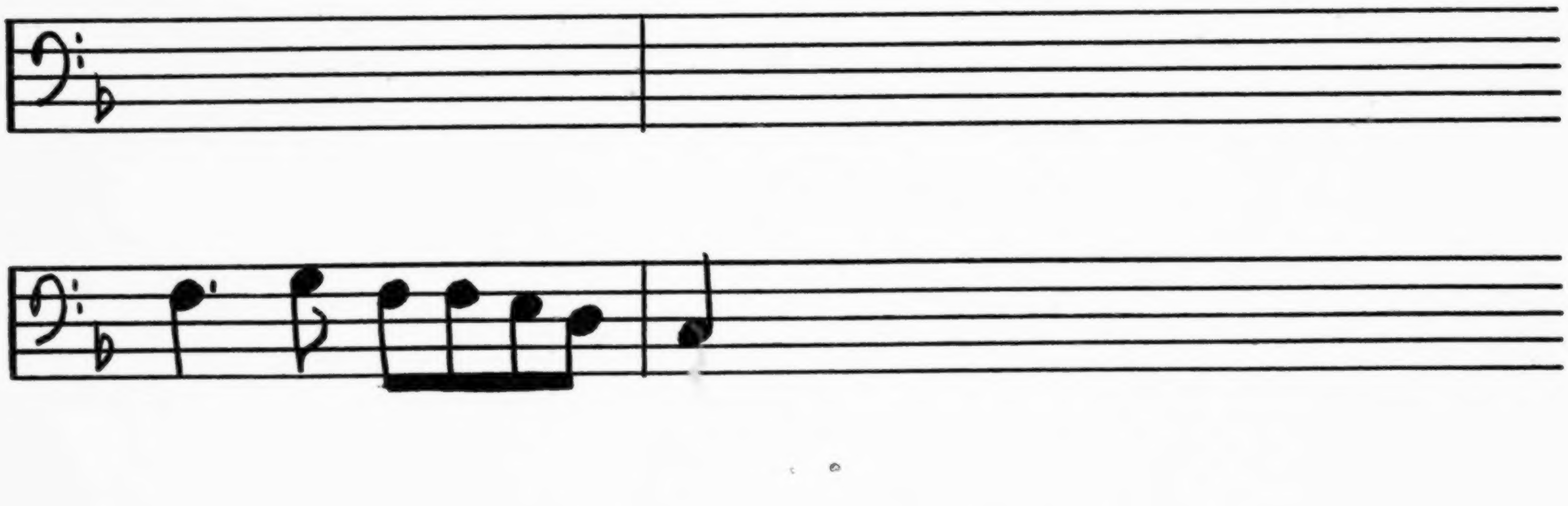

①
②
③
④
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

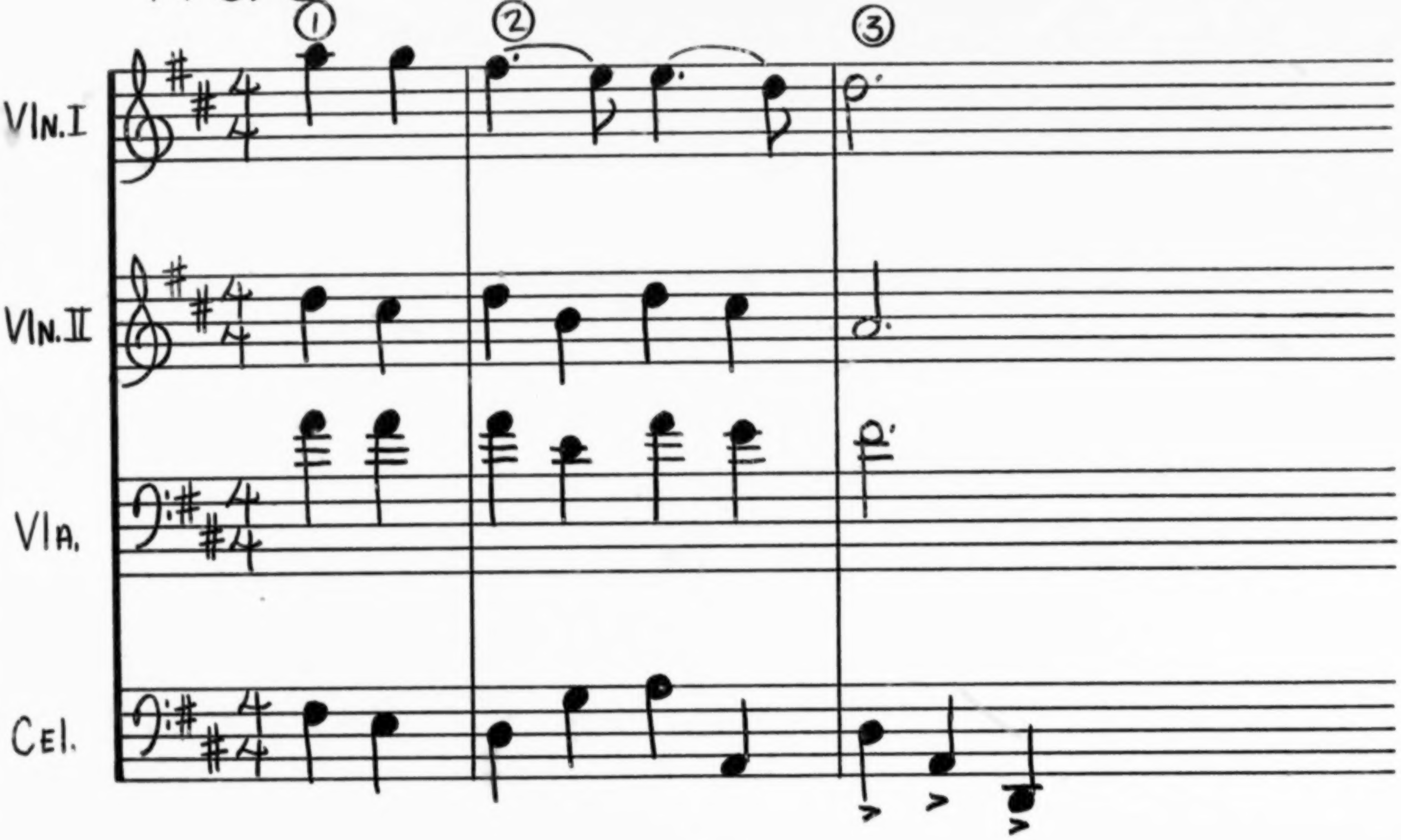
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

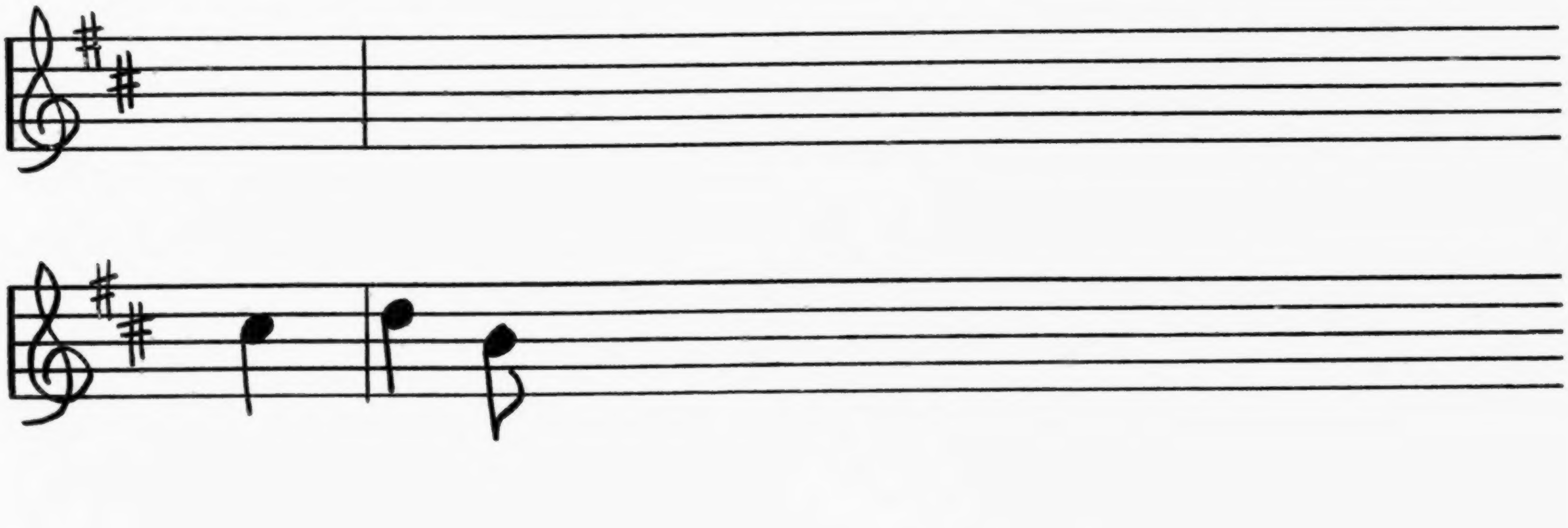

①
②
③
VIn. I
VIn. II
VIA.
CEl.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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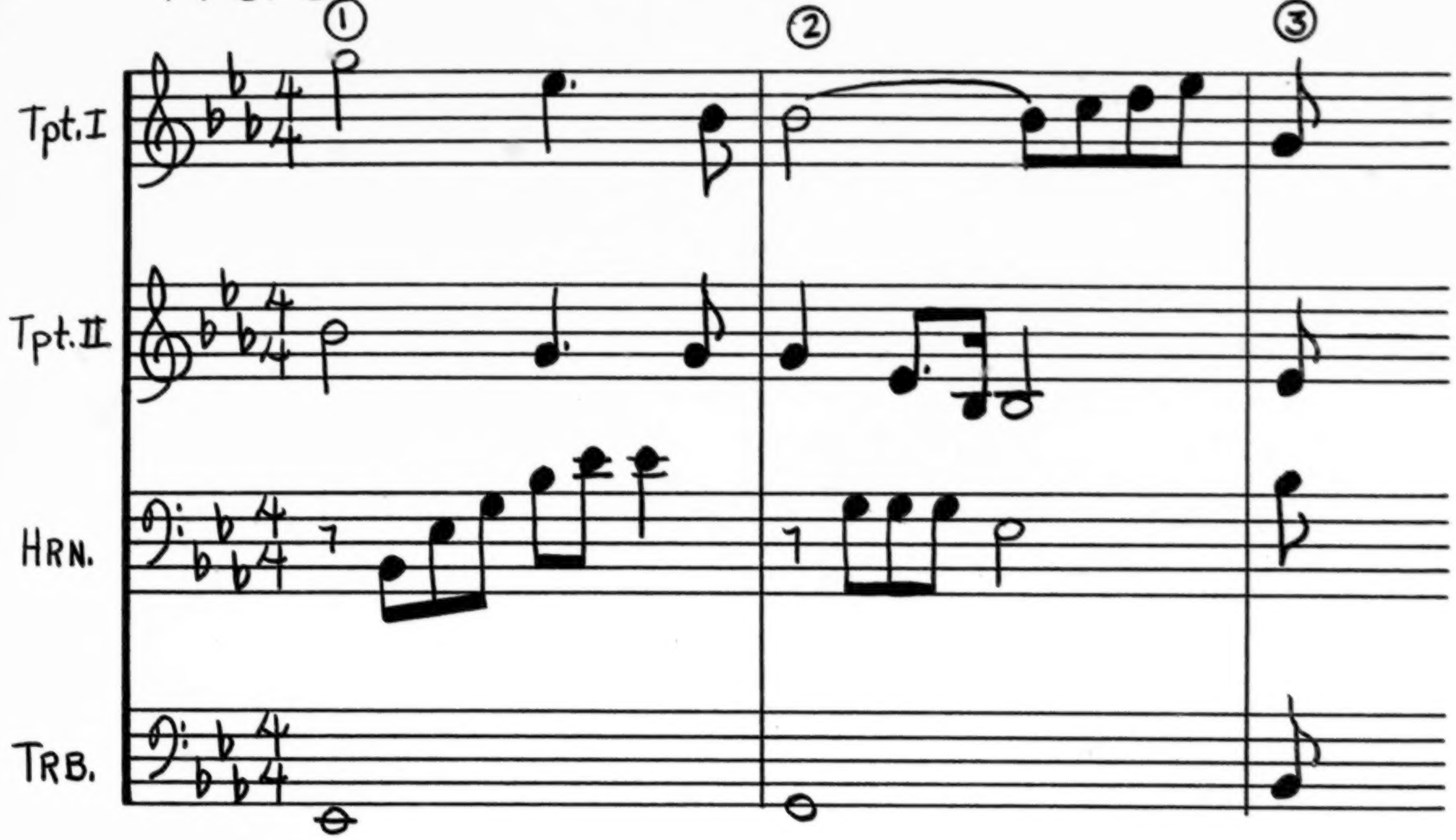
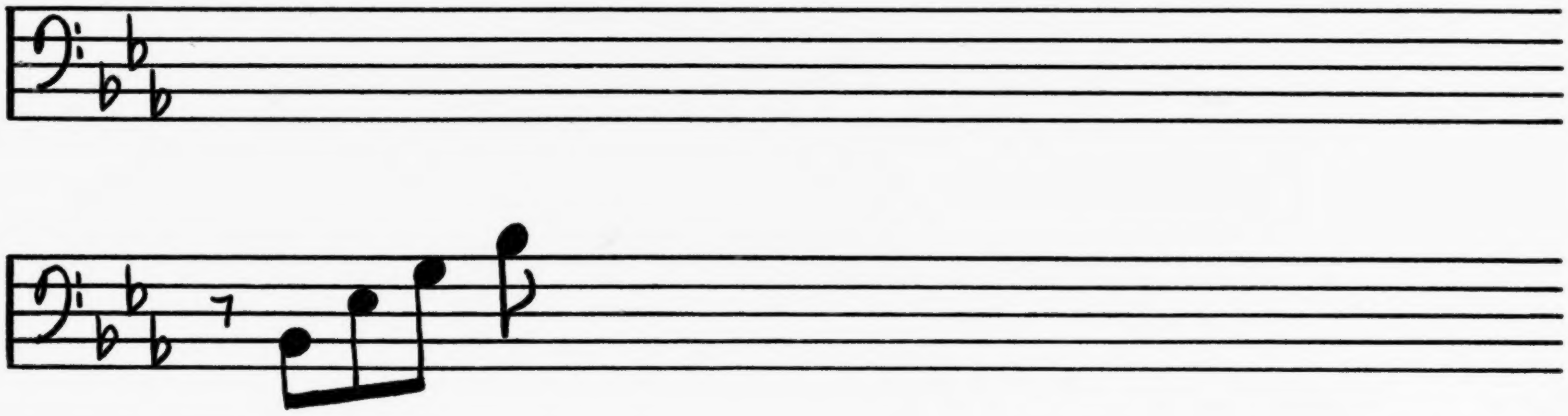

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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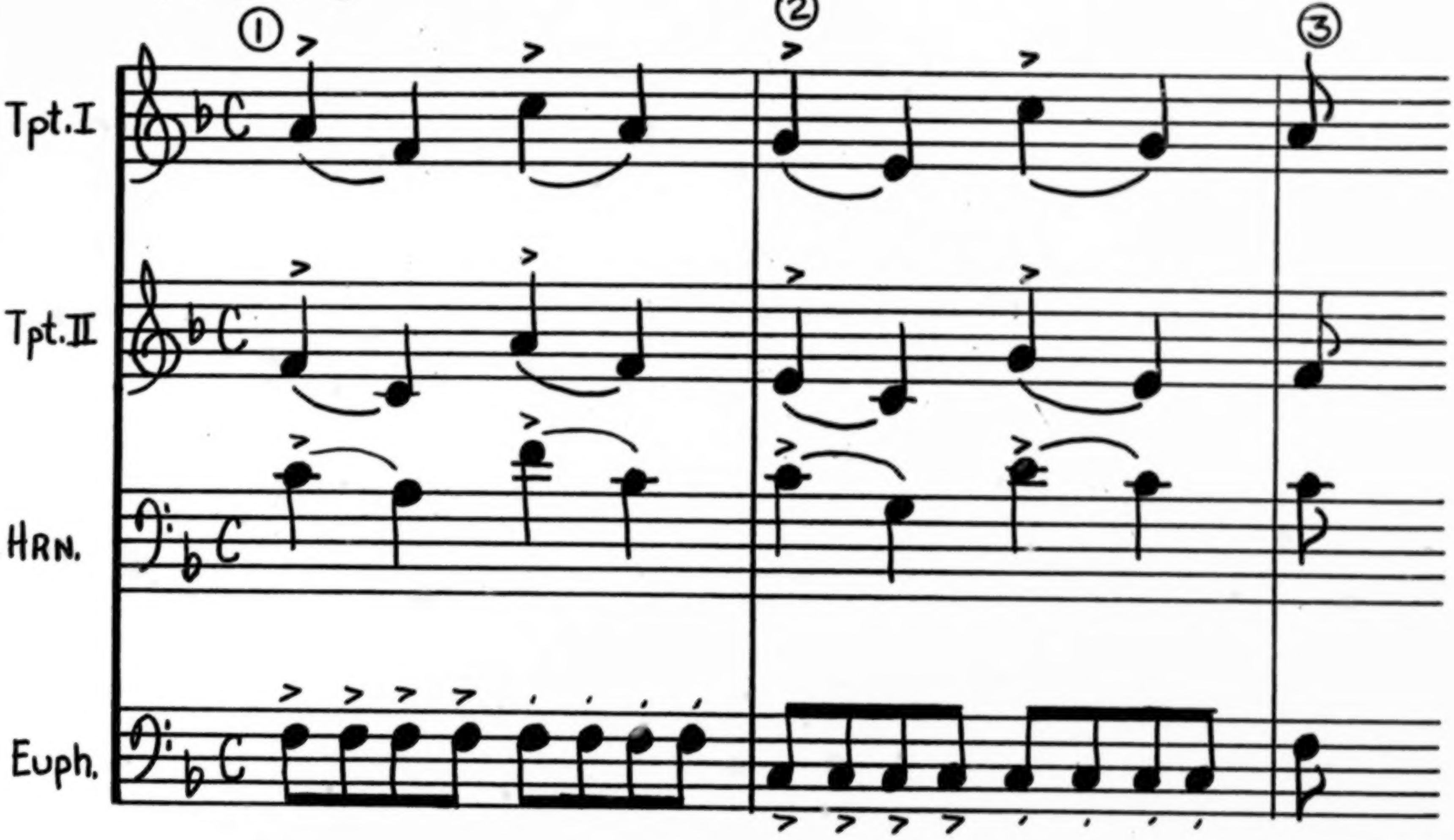
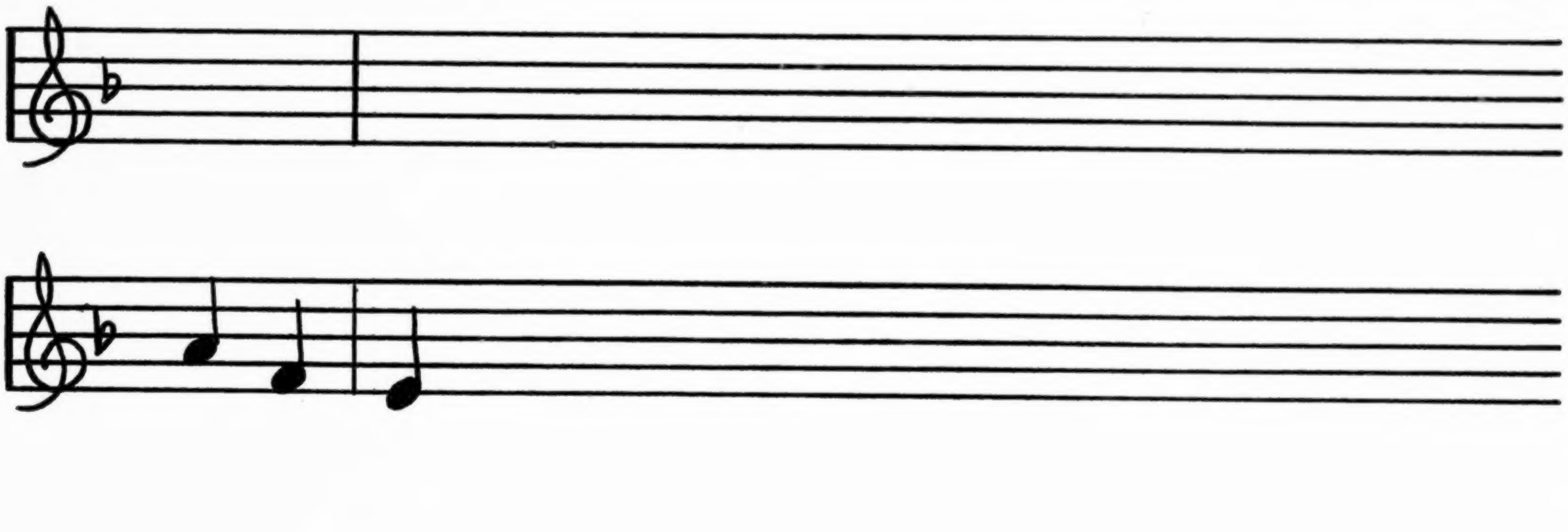

①
②
③
Tpt.I
Tpt.II
HRN.
Euph.

A. The error occurred in measure ________________.

B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



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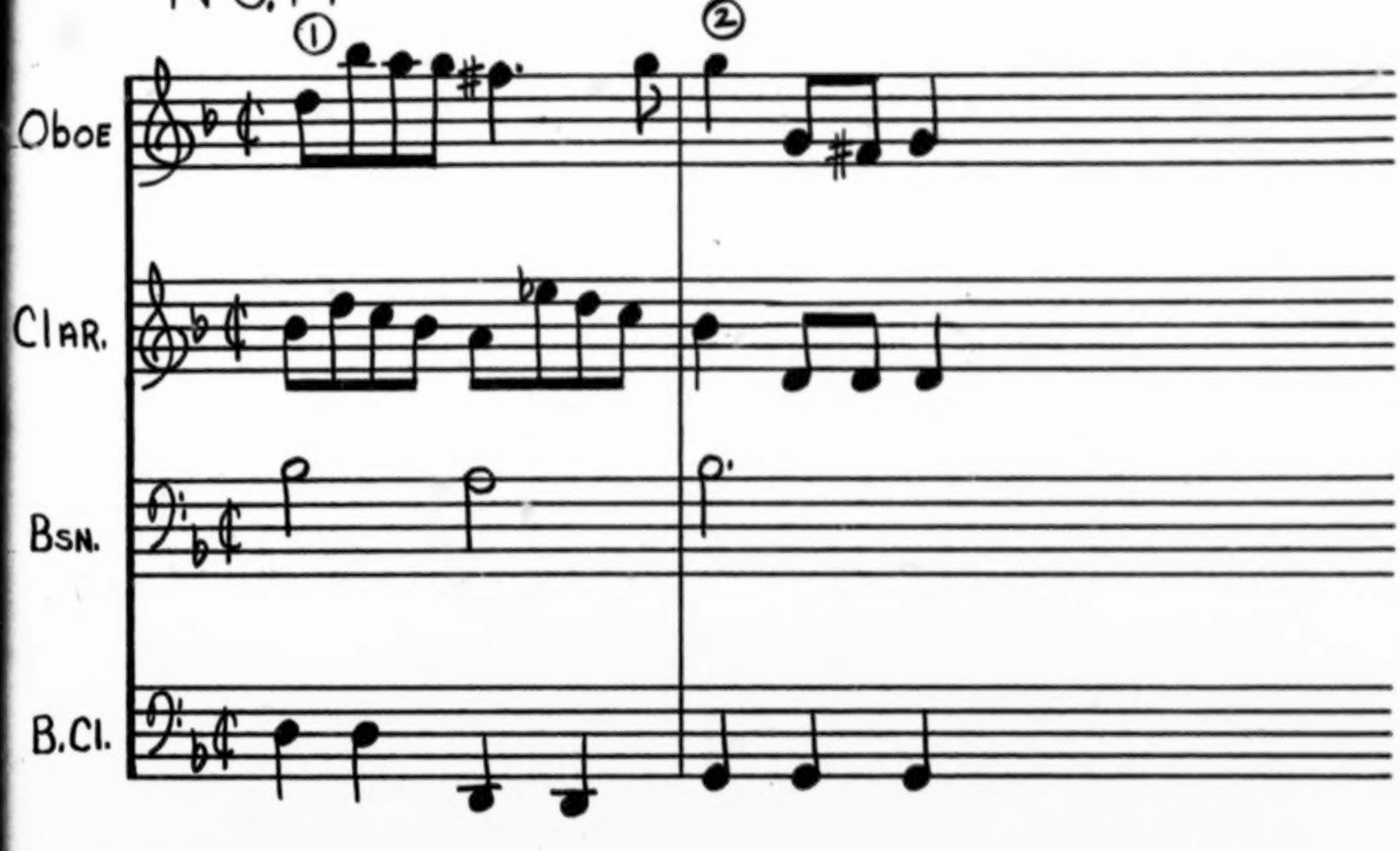
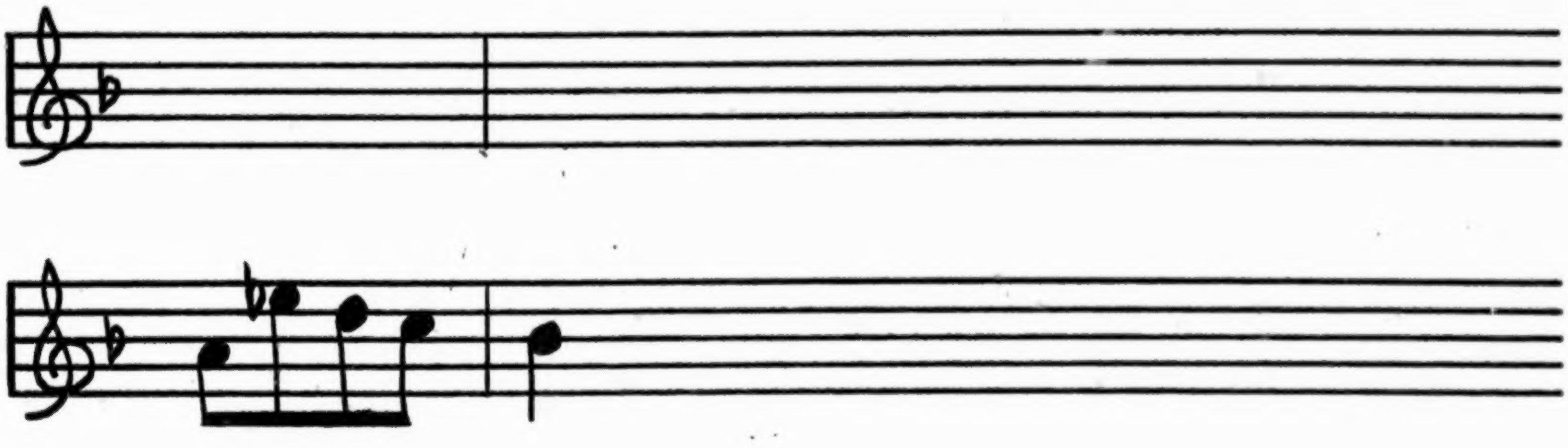

①
②
Oboe
Clar.
Bsn.
B.Cl.

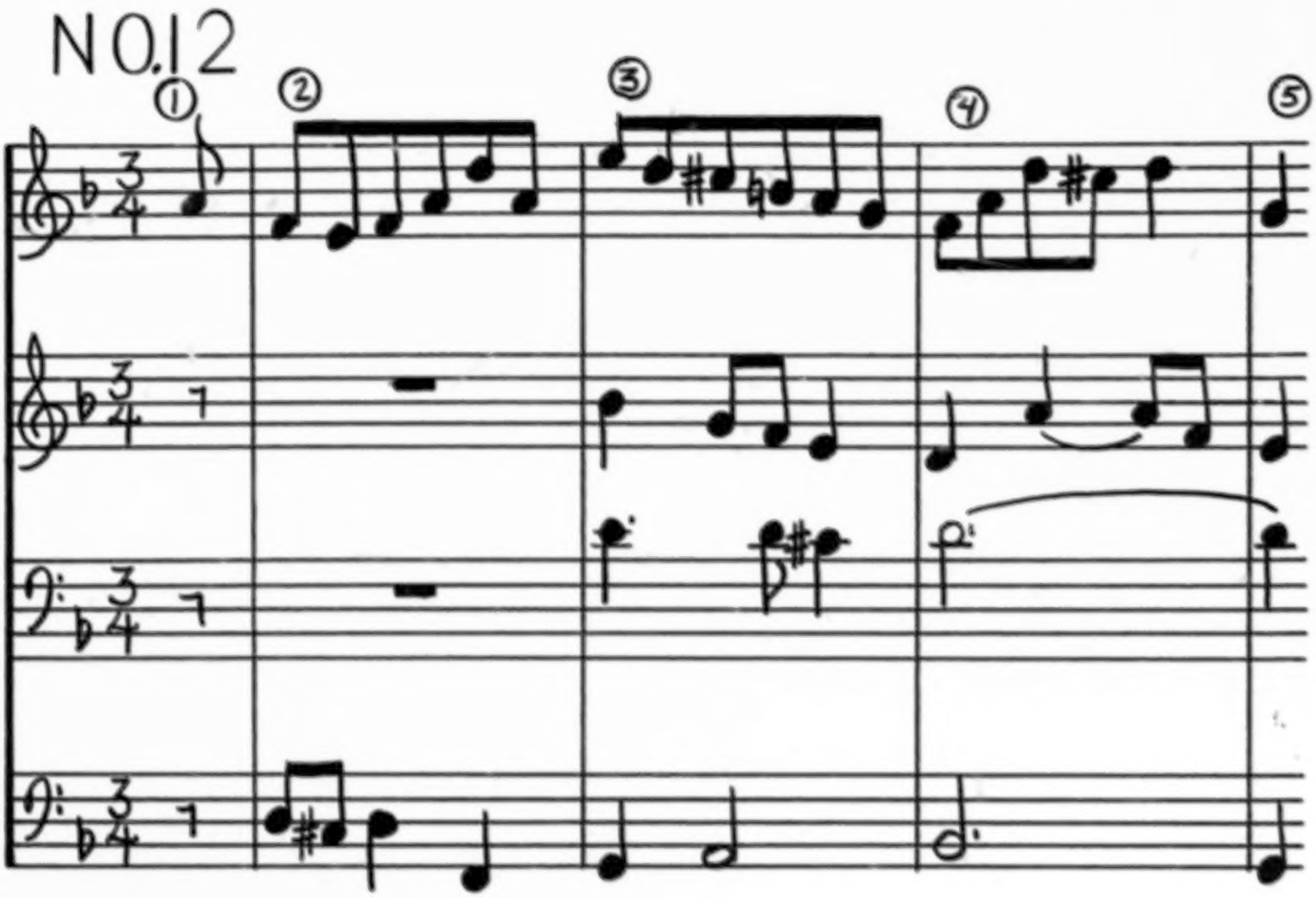
A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



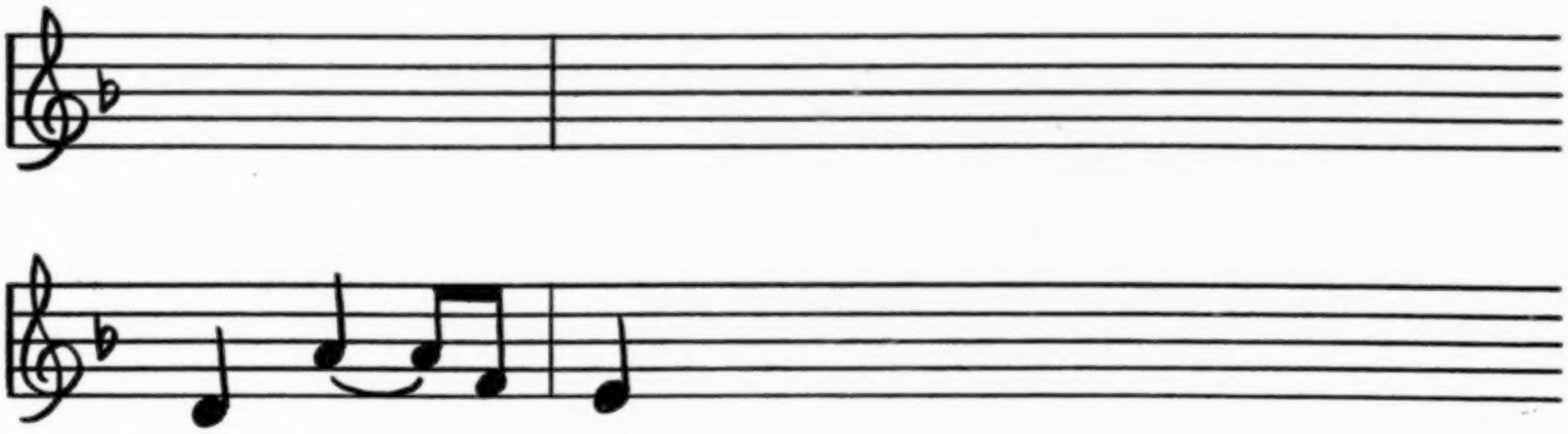

NO.12
①
②
③
④
⑤
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

X

NAME ______________________________

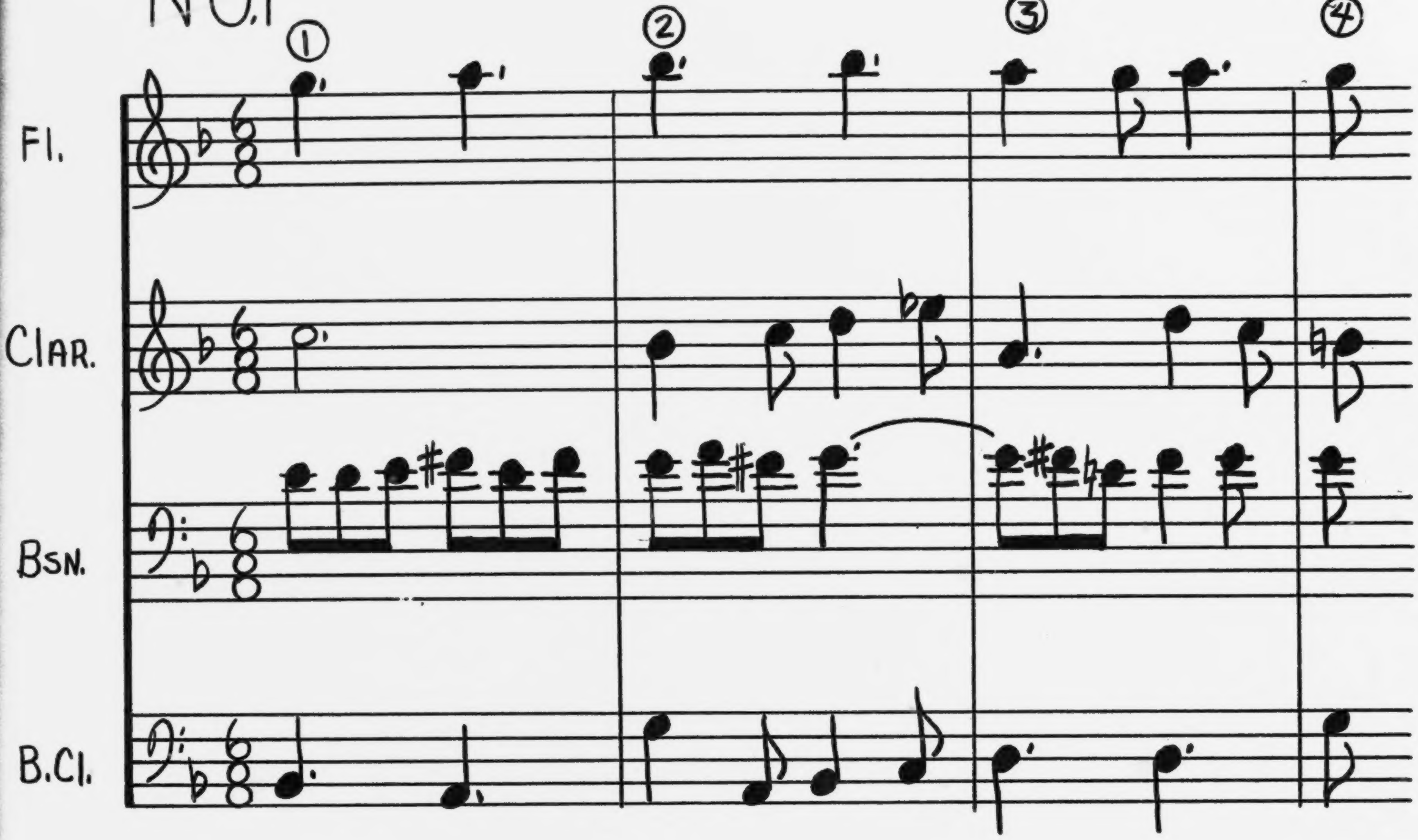
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

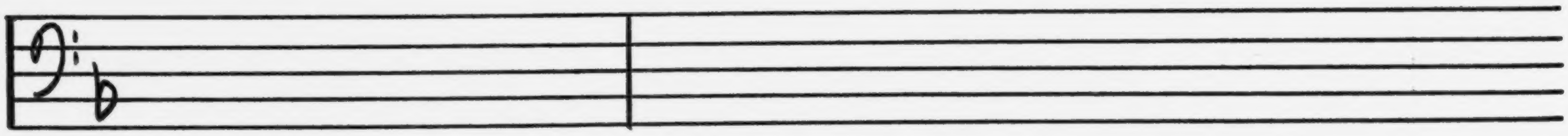

①
②
③
④
Fl.
Clar.
Bsn.
B.Cl.

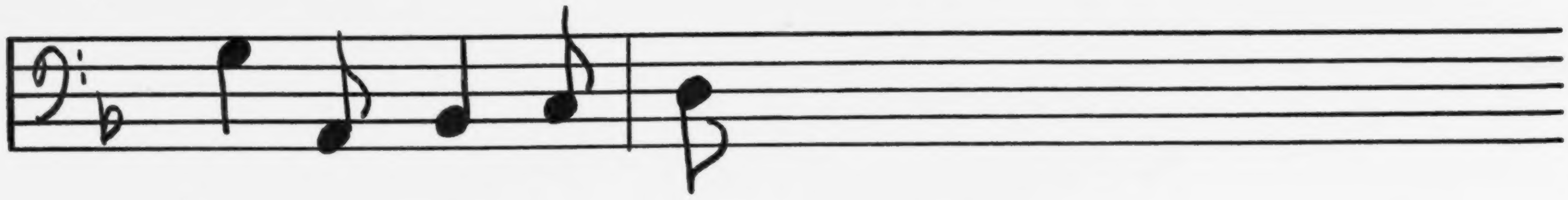
A. The error occurred in measure ____________.

B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.





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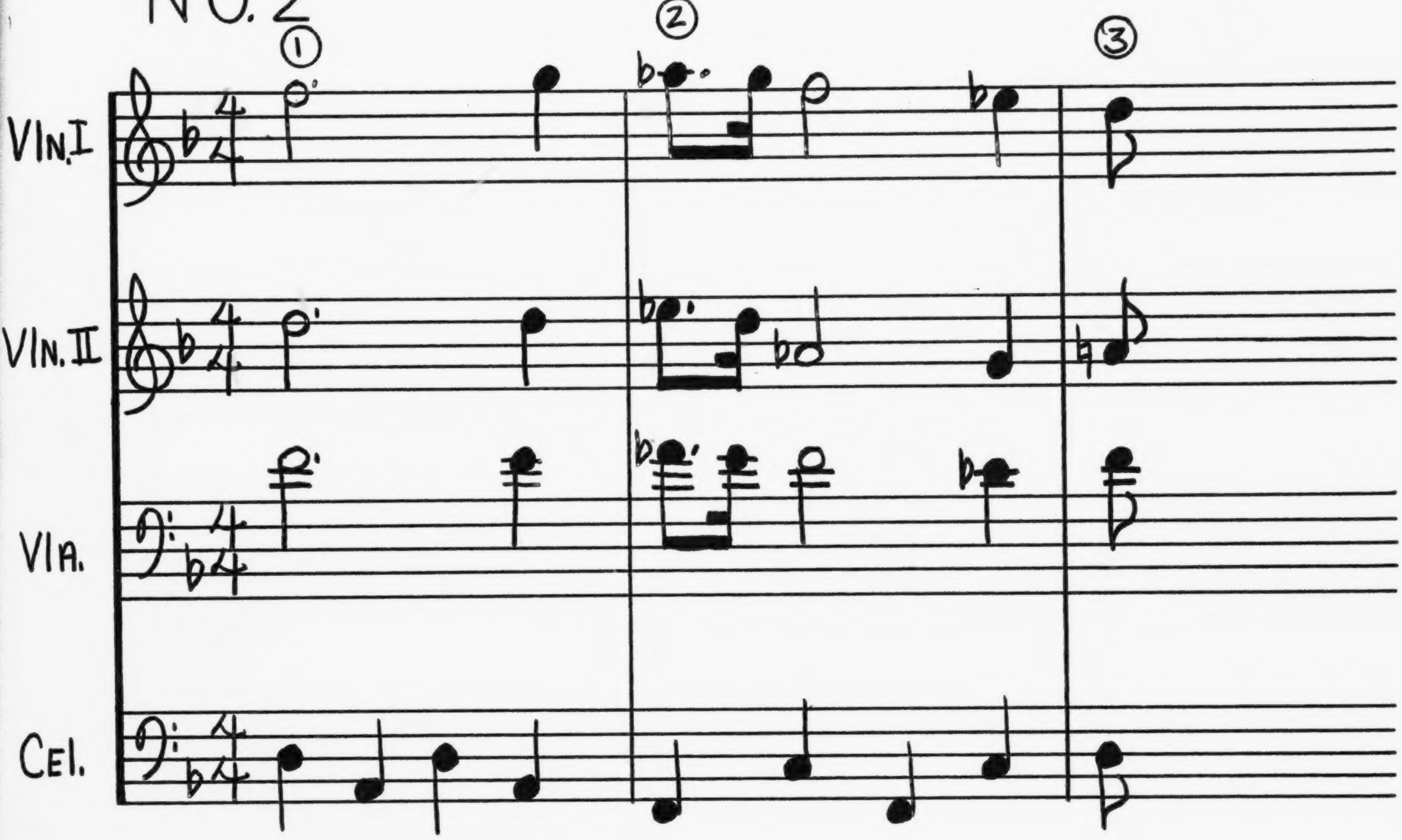


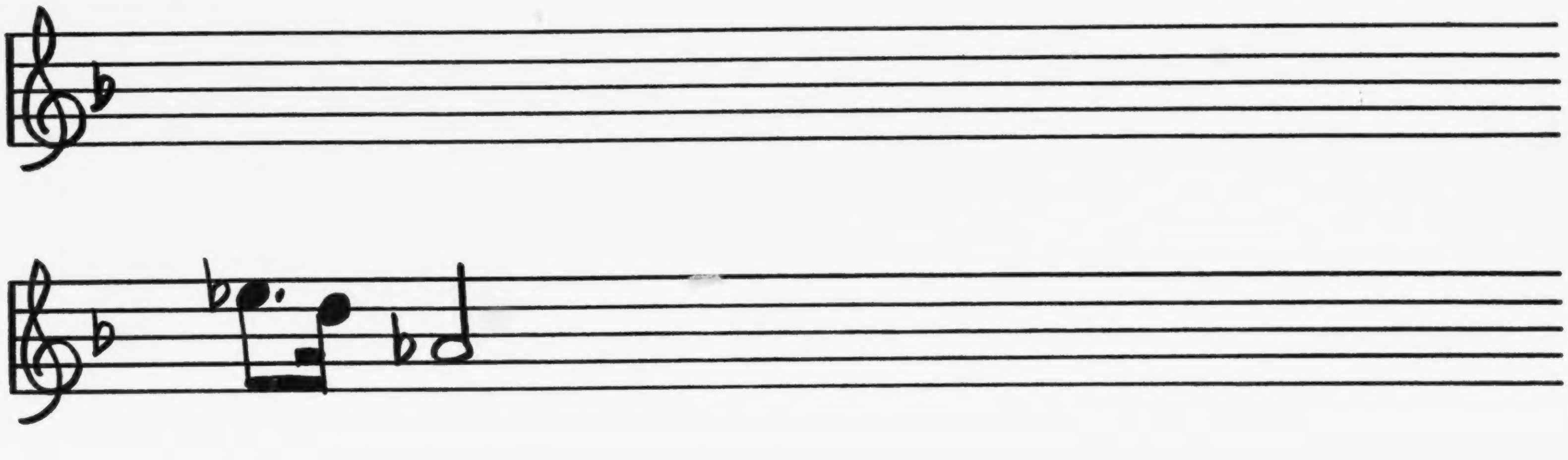
①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



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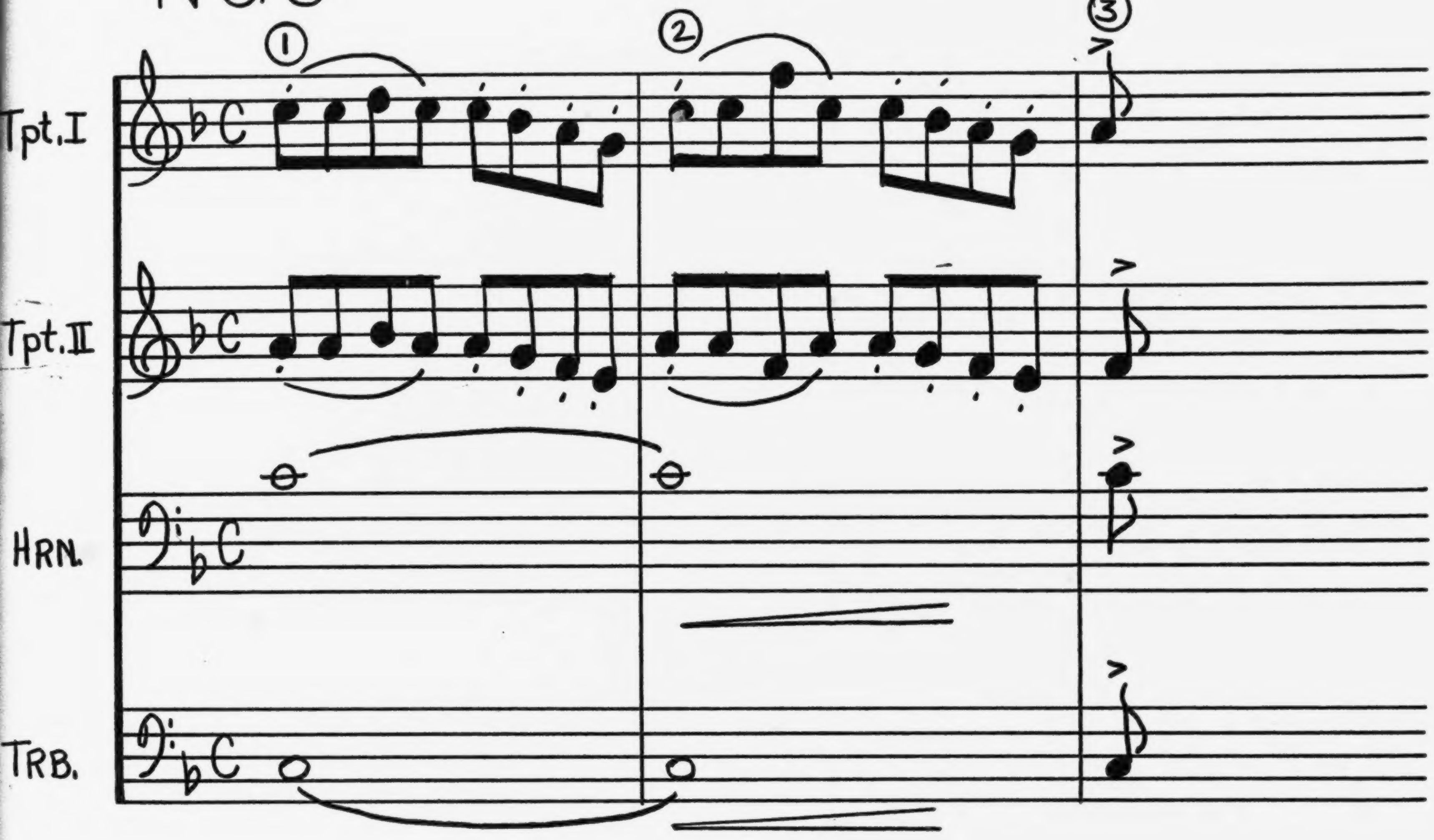
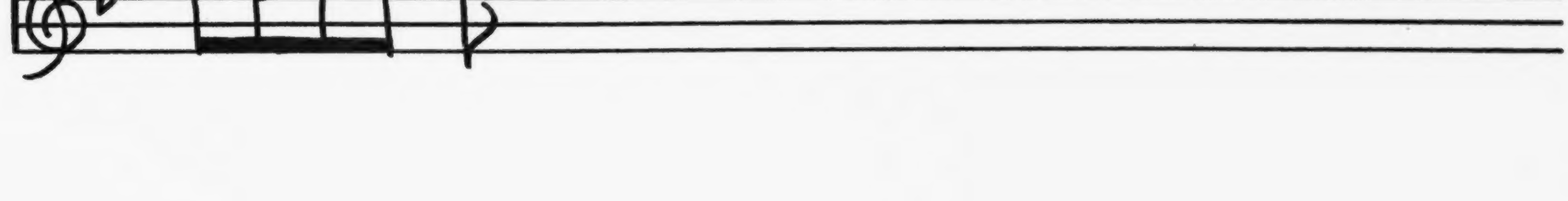

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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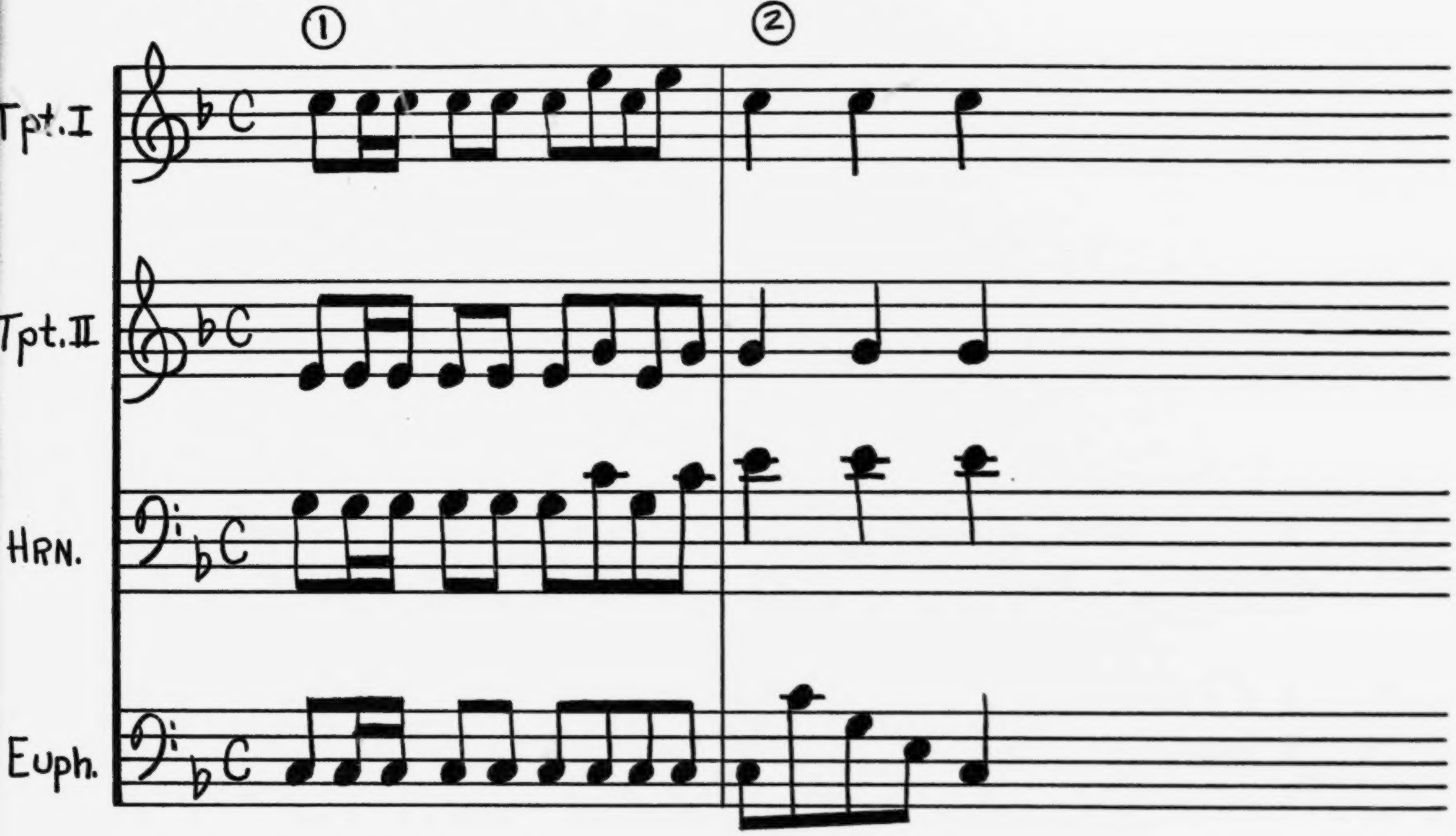
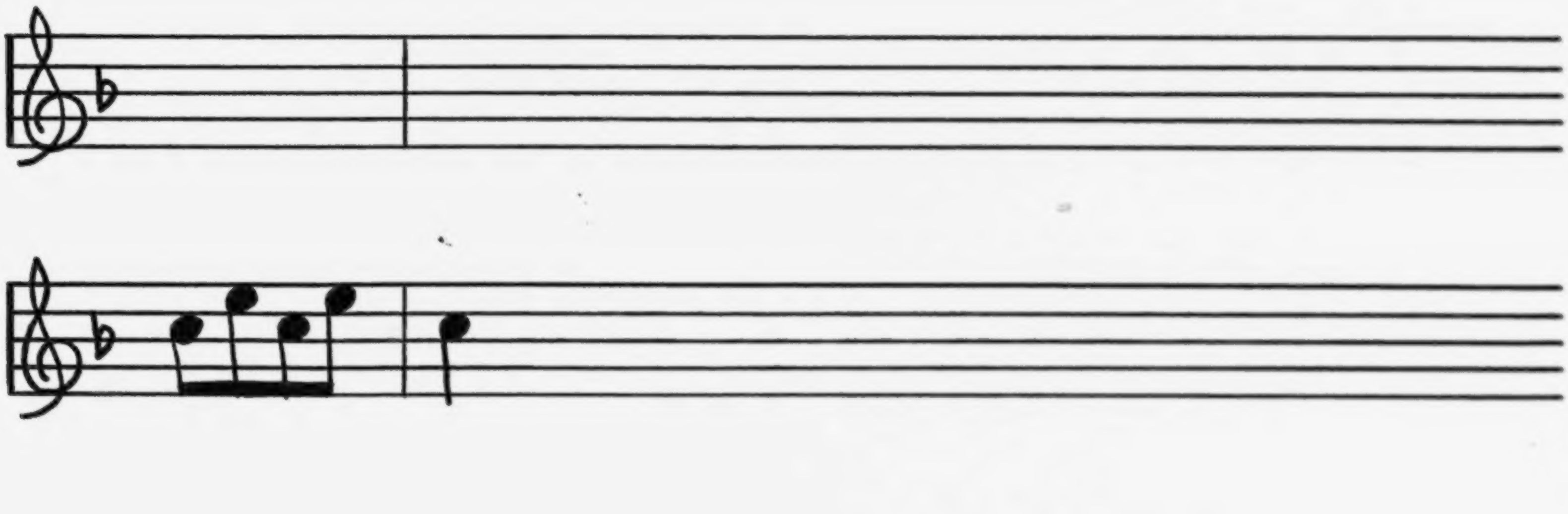

①
②
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



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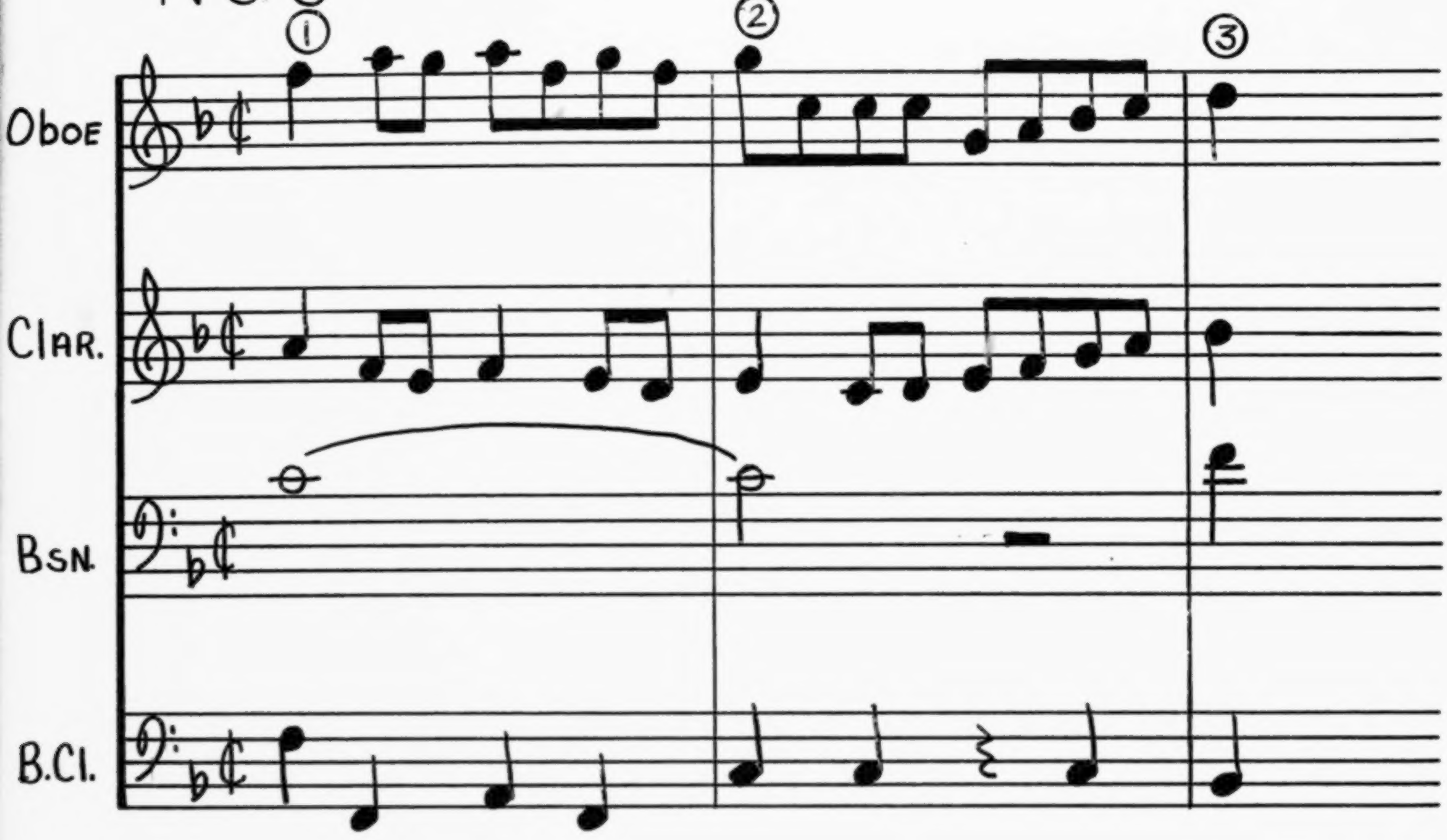
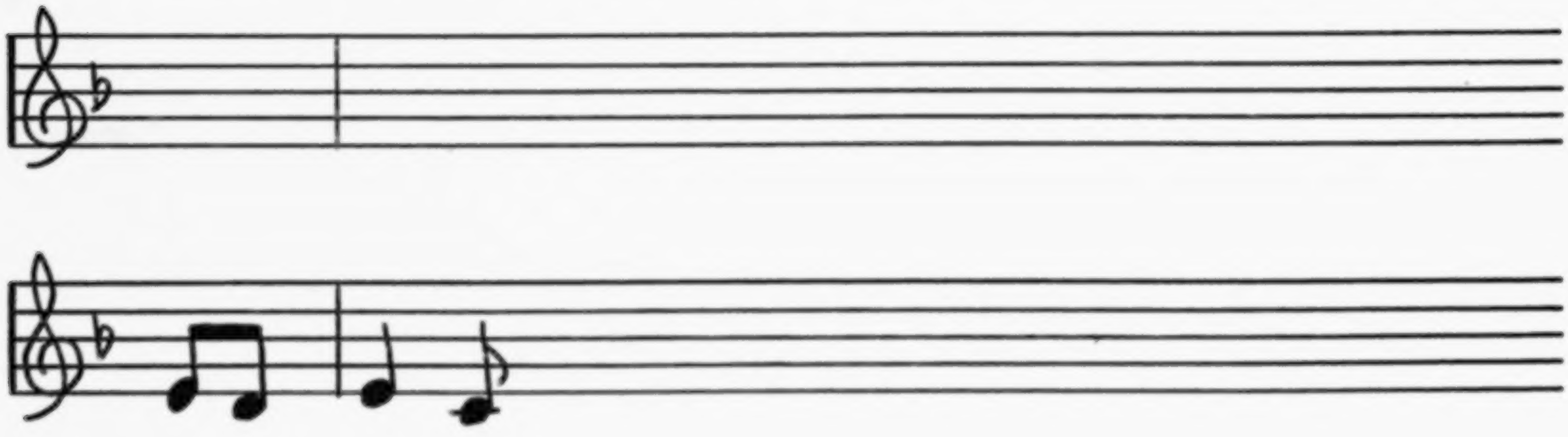

①
②
③
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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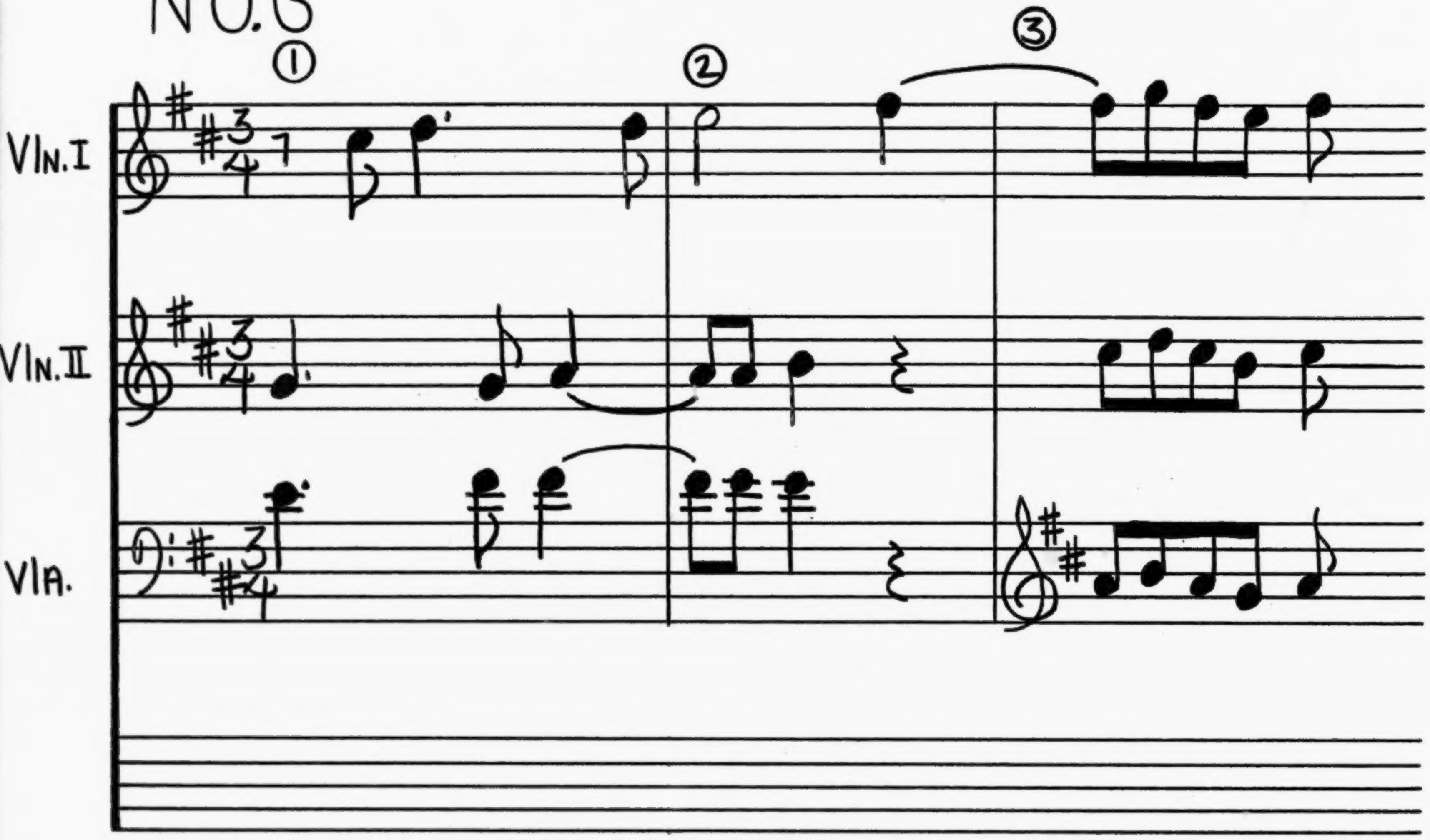
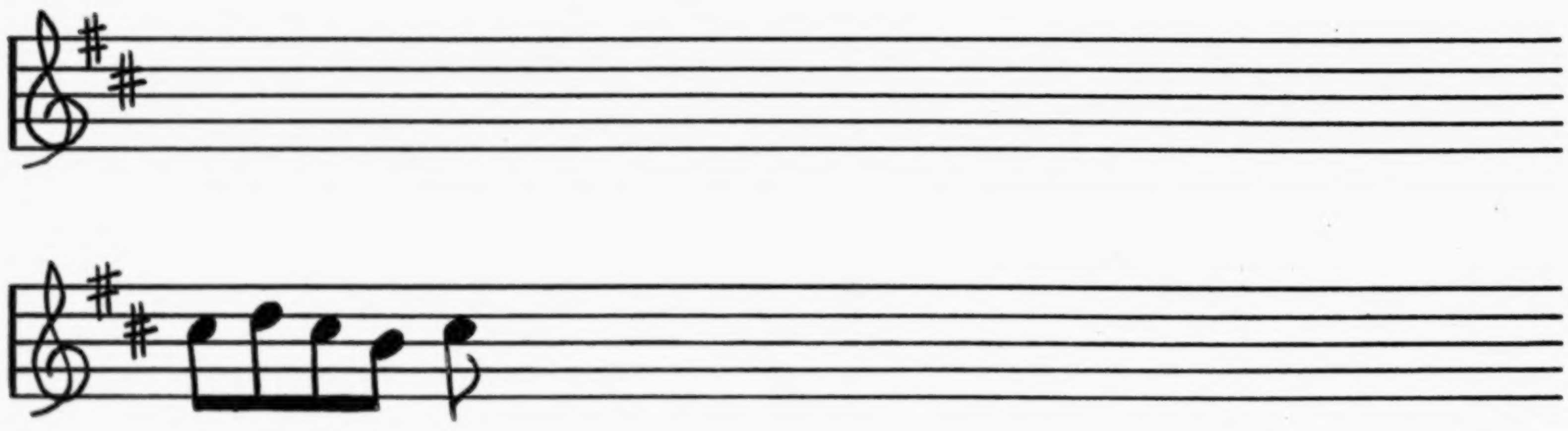


A. The error occurred in measure ______________.

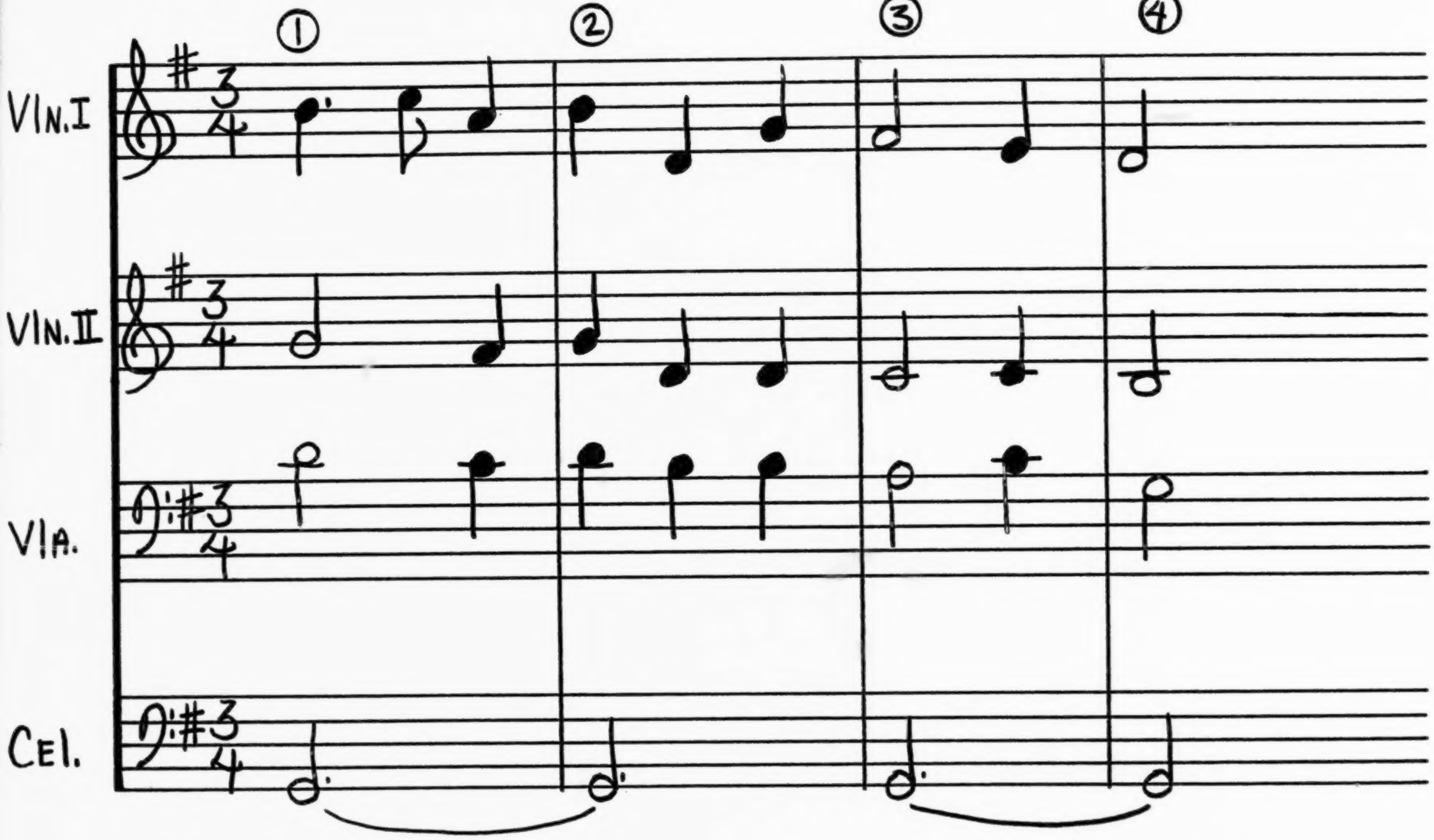
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

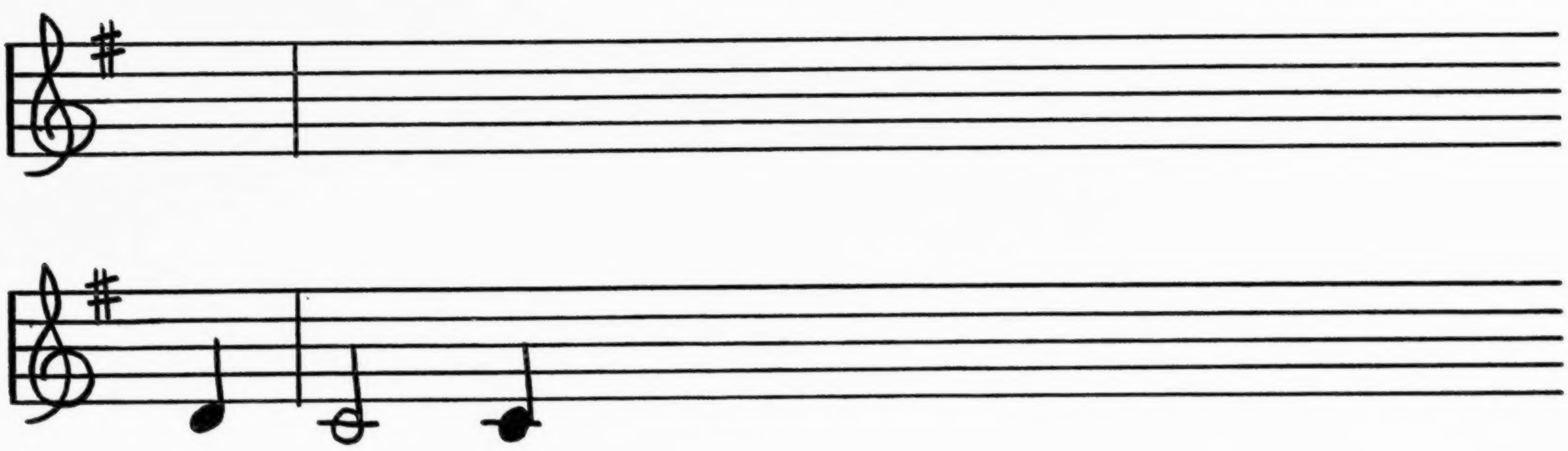

①
②
③
④
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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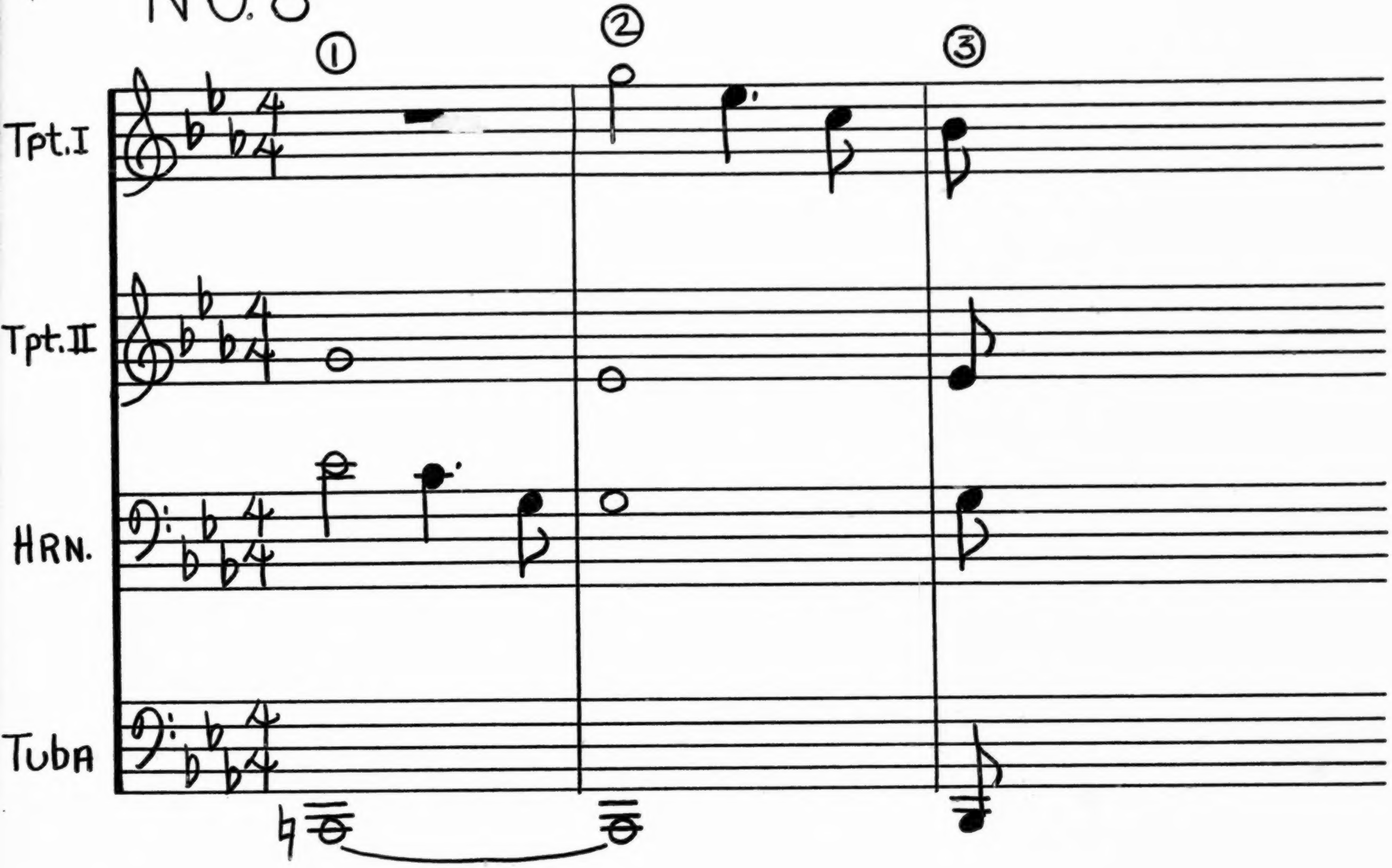
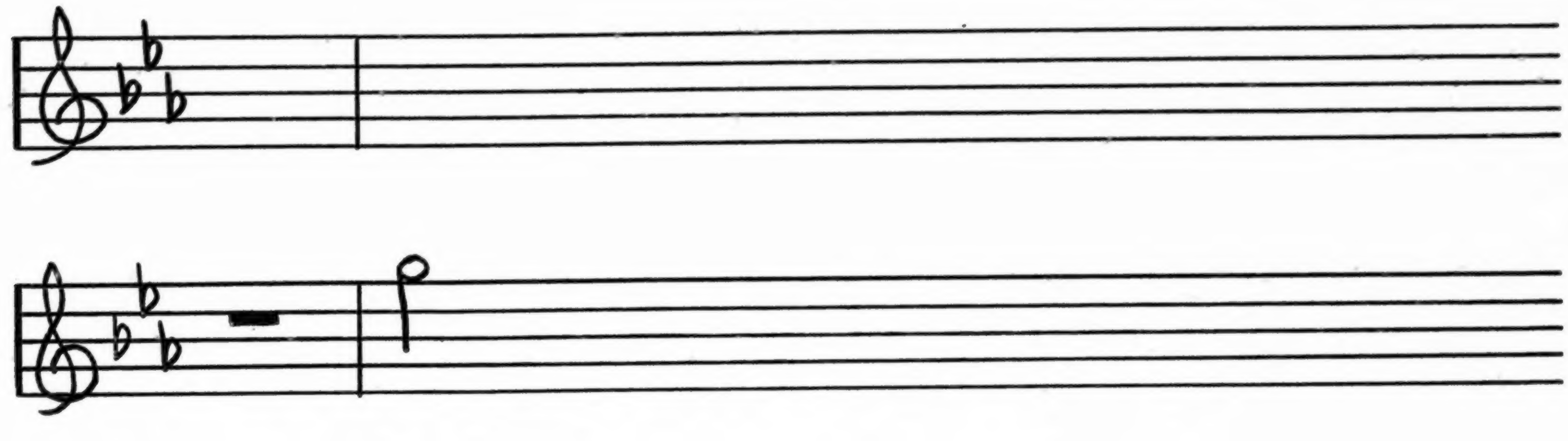

①
②
③
Tpt.I
Tpt.II
HRN.
TubA

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

XI

NAME ________________________________

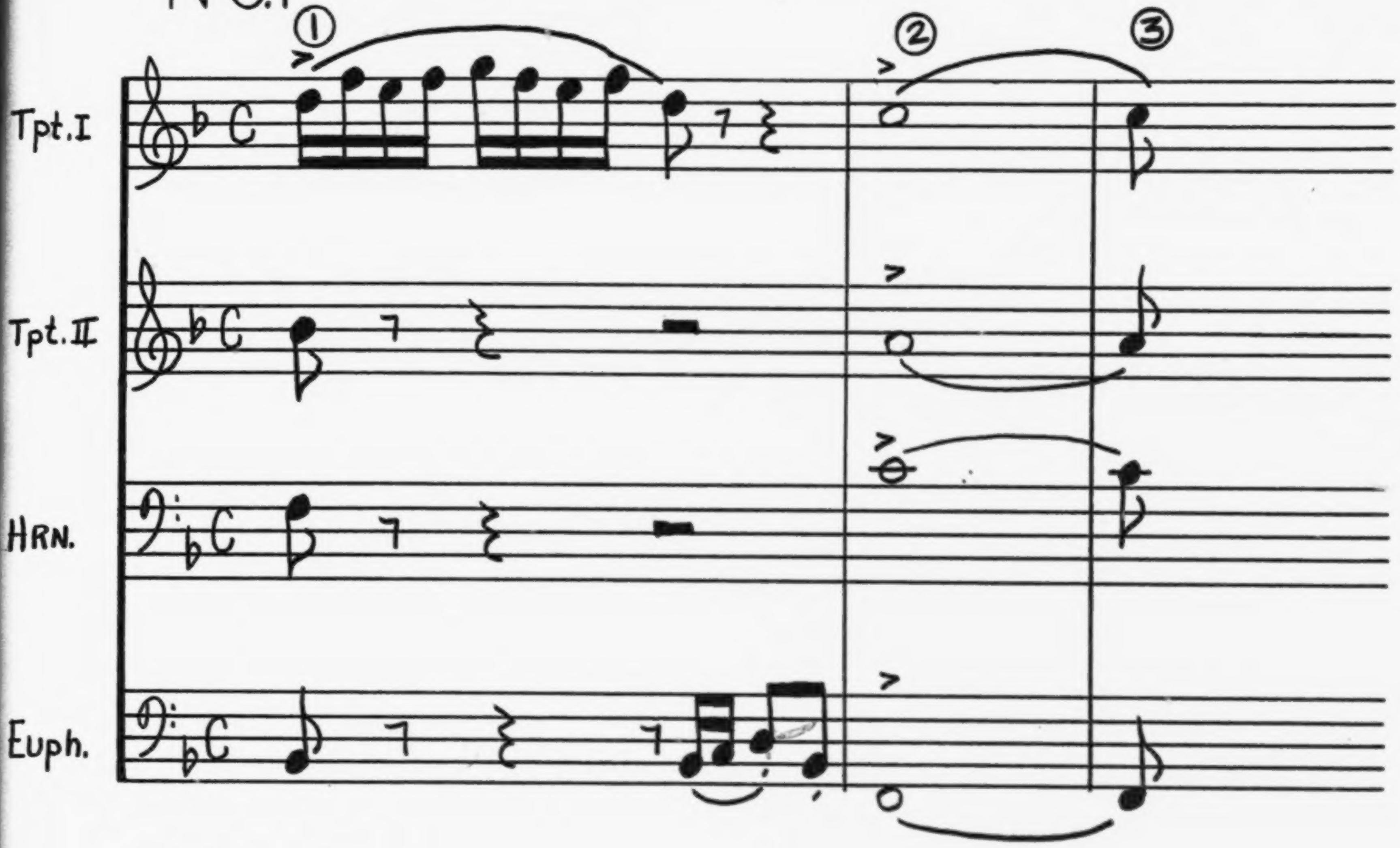
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

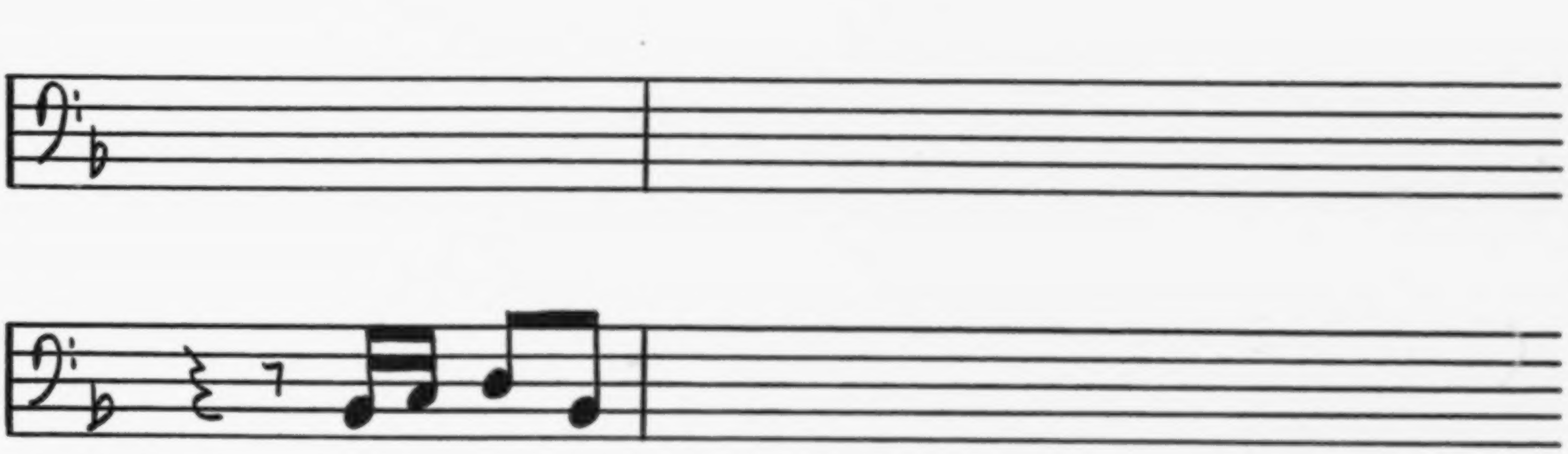

①
②
③
Tpt.I
Tpt.II
HRN.
Euph.

A. The error occurred in measure ____________.

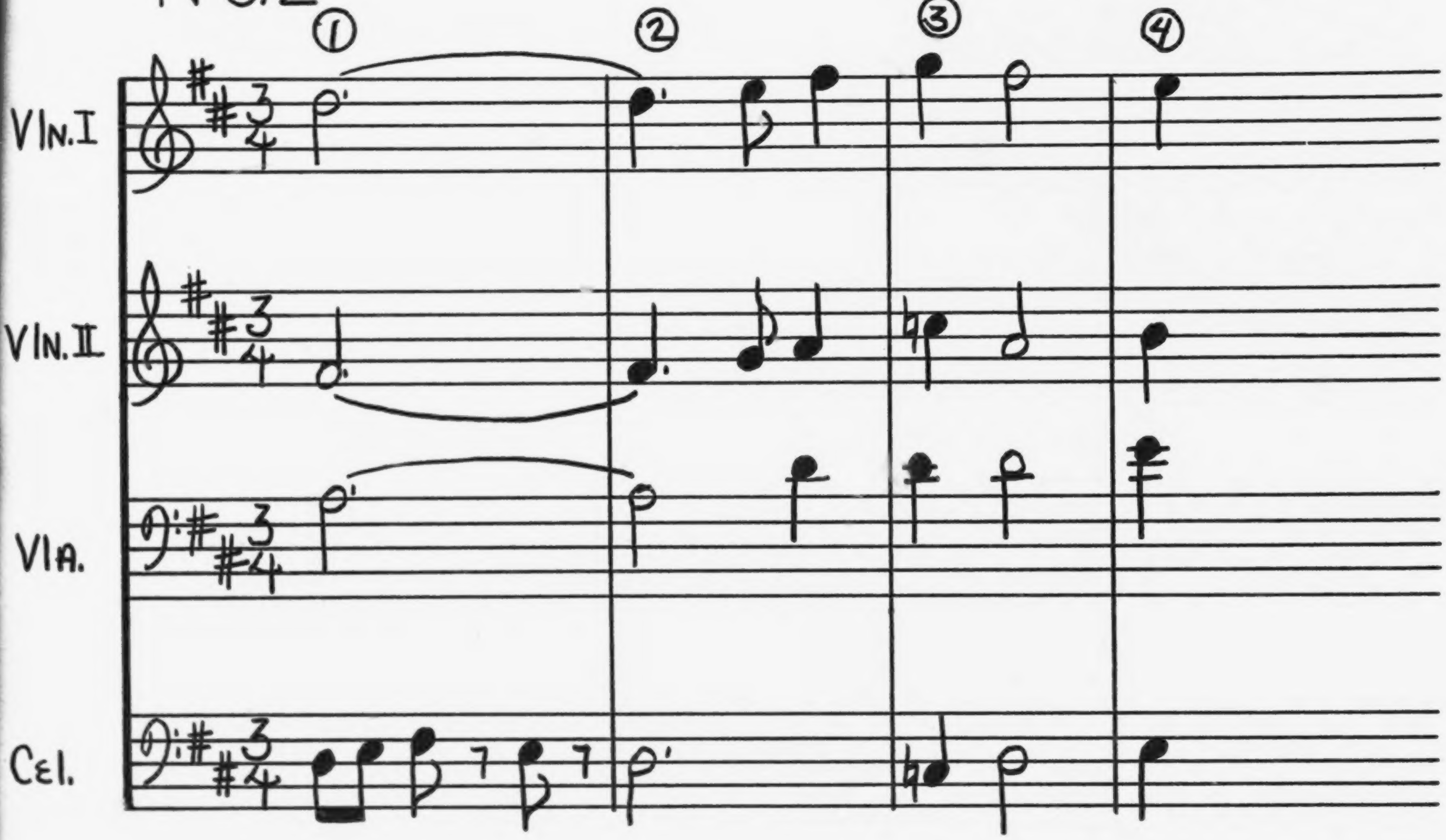
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

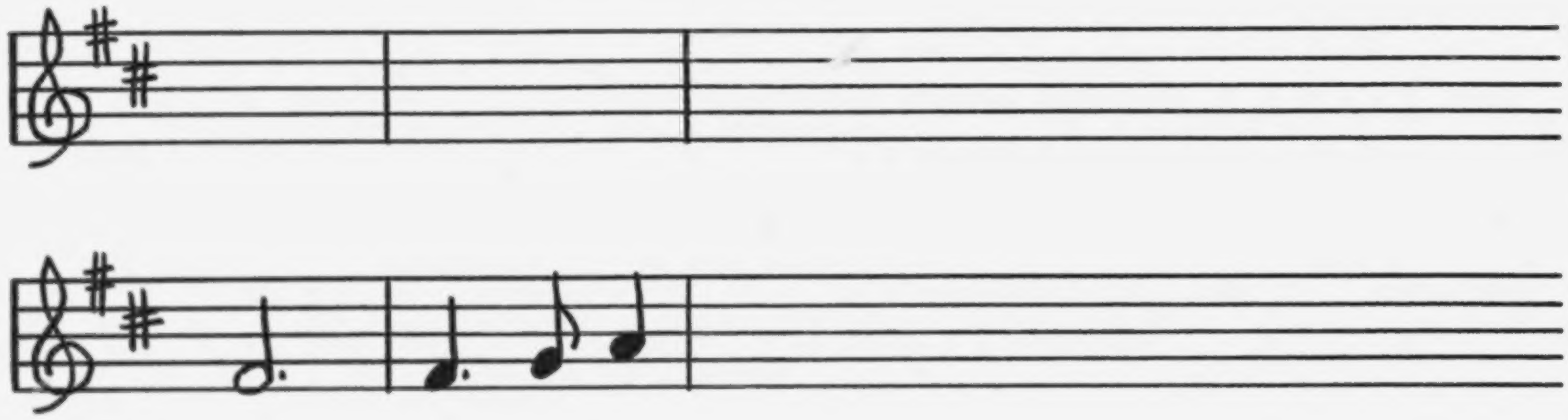

①
②
③
④
VlN. I
VlN. II
VlA.
CEl.

A. The error occurred in measure ______________.

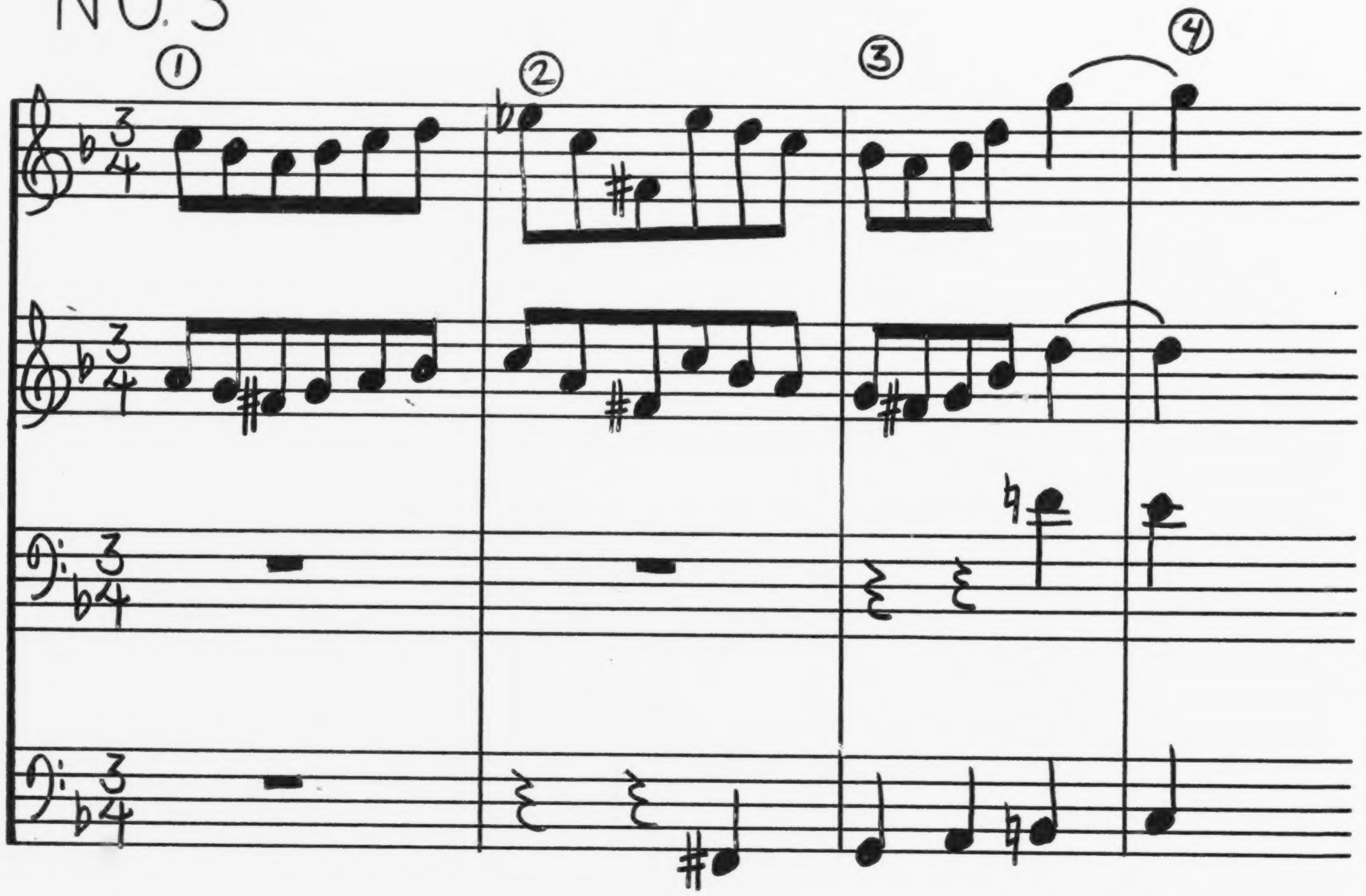
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

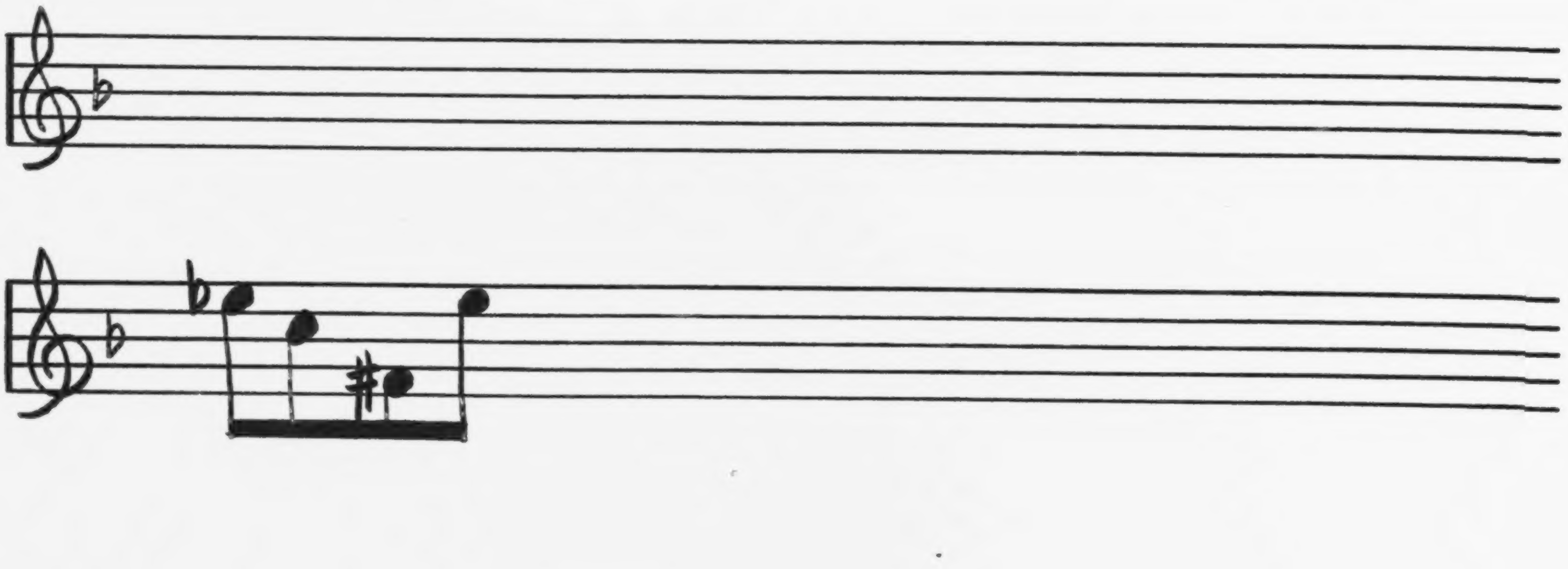

①
②
③
④
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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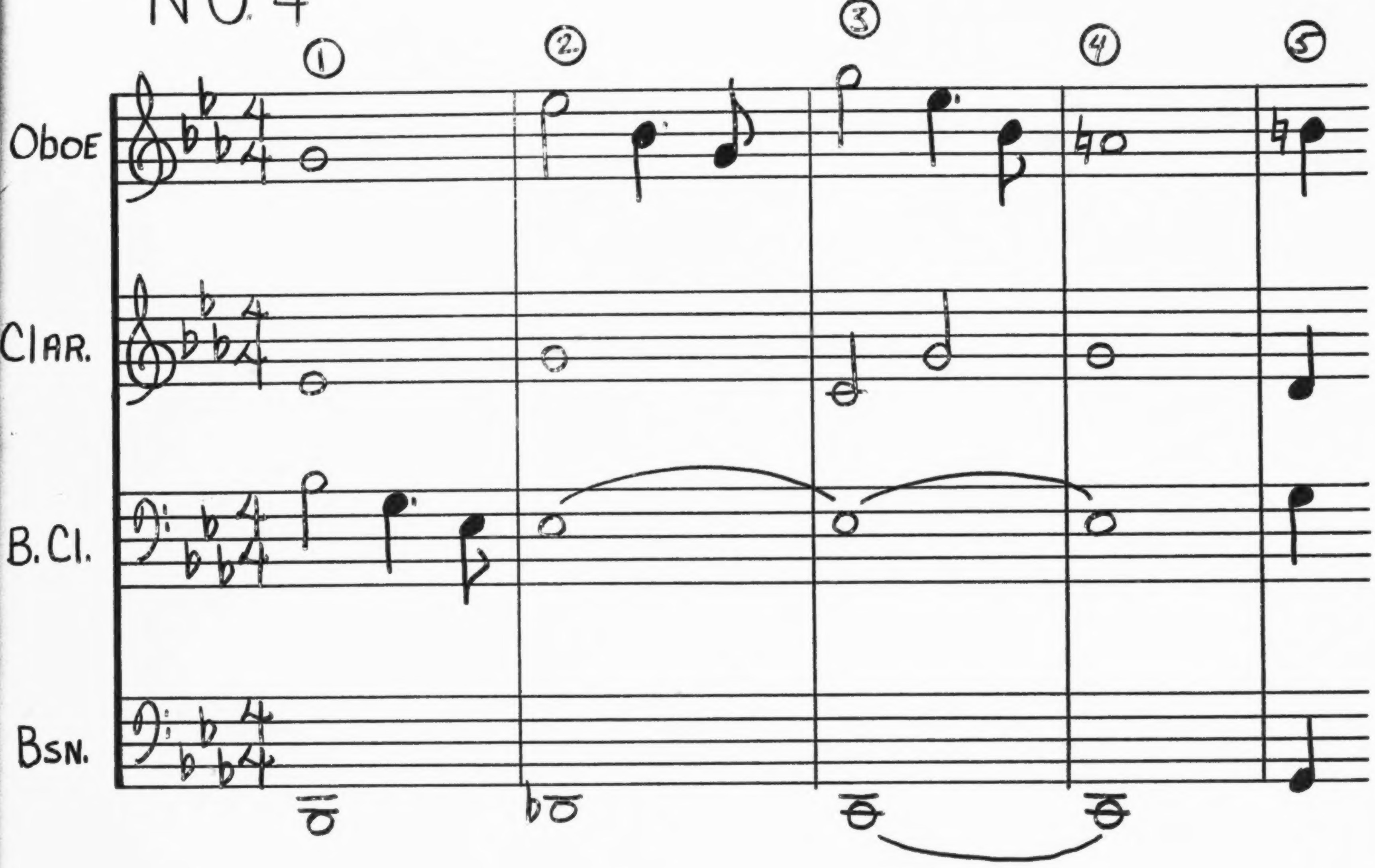


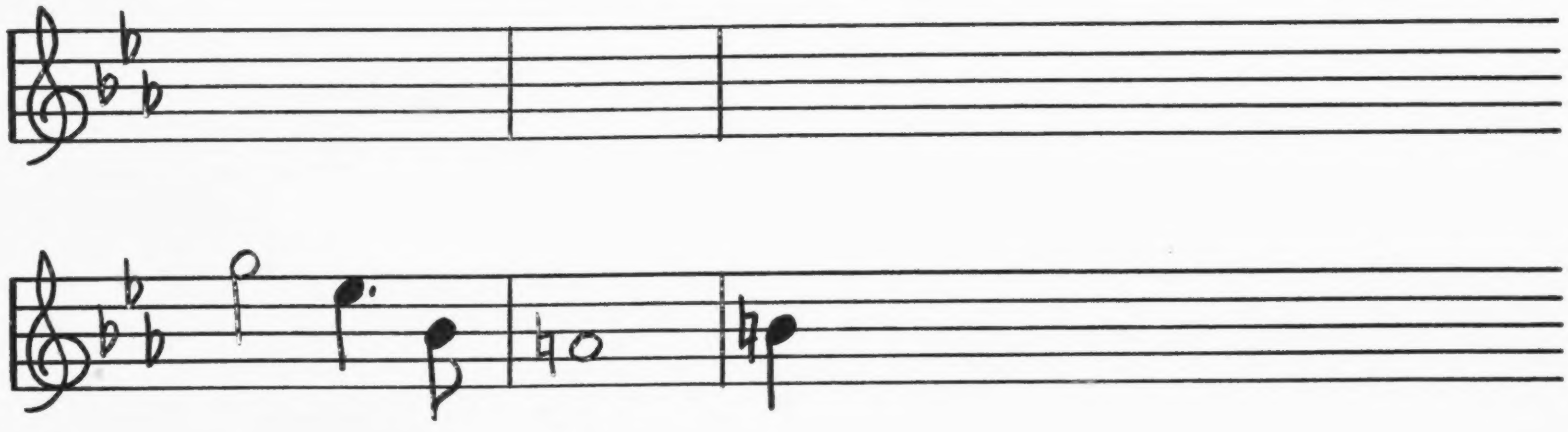
①
②
③
④
⑤
Oboe
Clar.
B. Cl.
Bsn.

A. The error occurred in measure __________________.

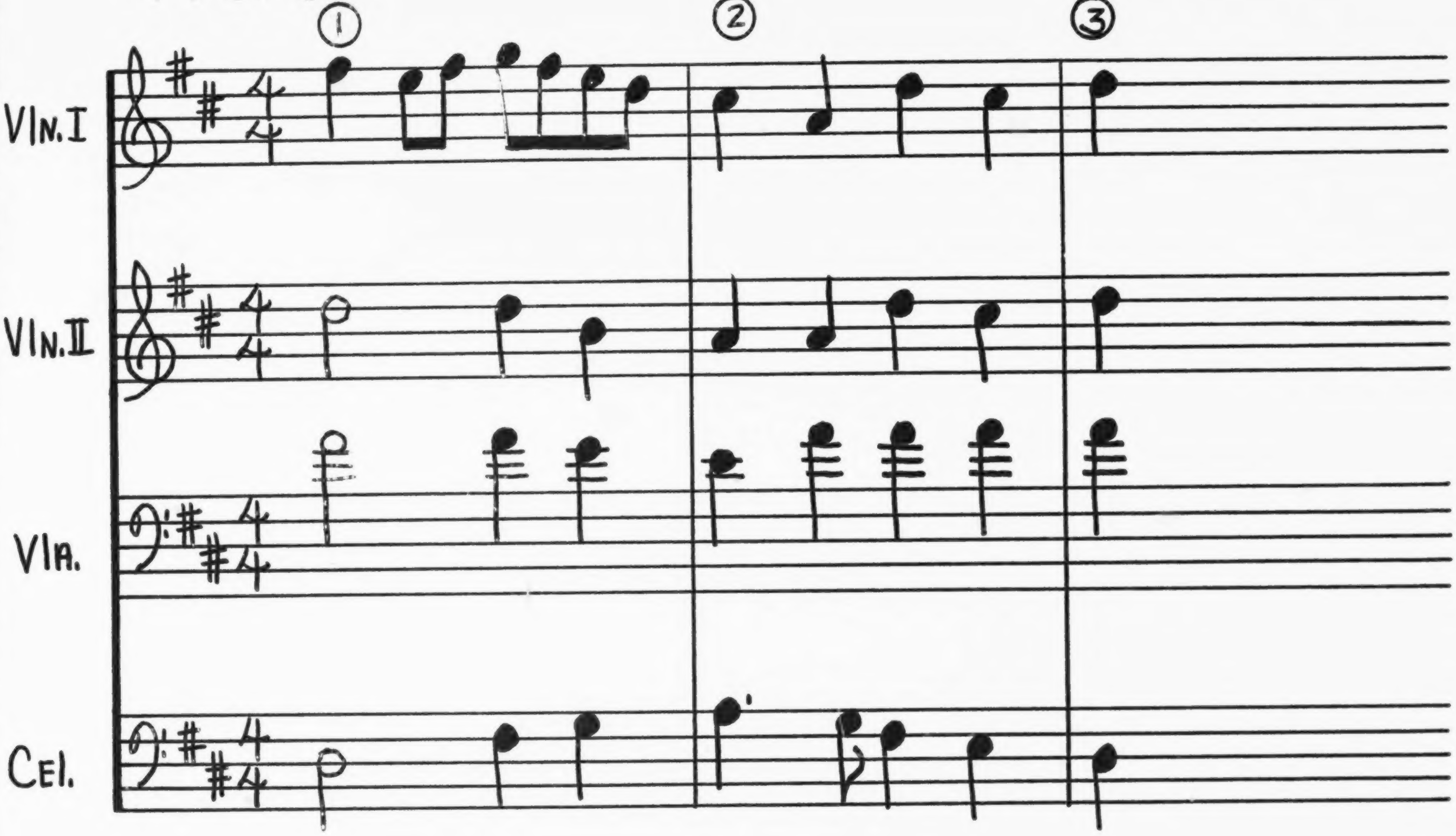
B. It was an error in P R (circle one).

C. The error was made by __________________________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 5

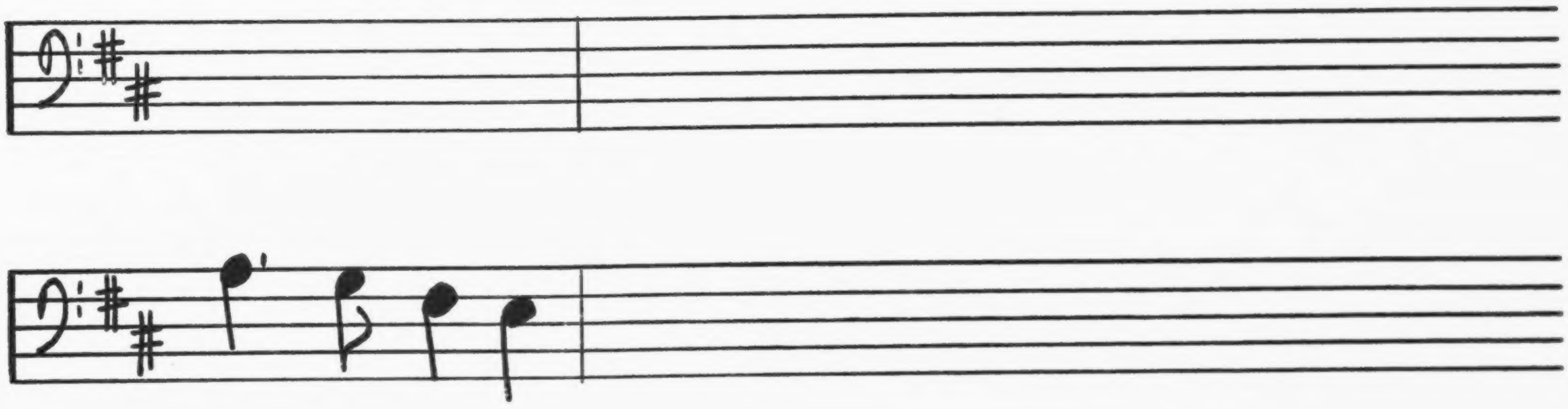

①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

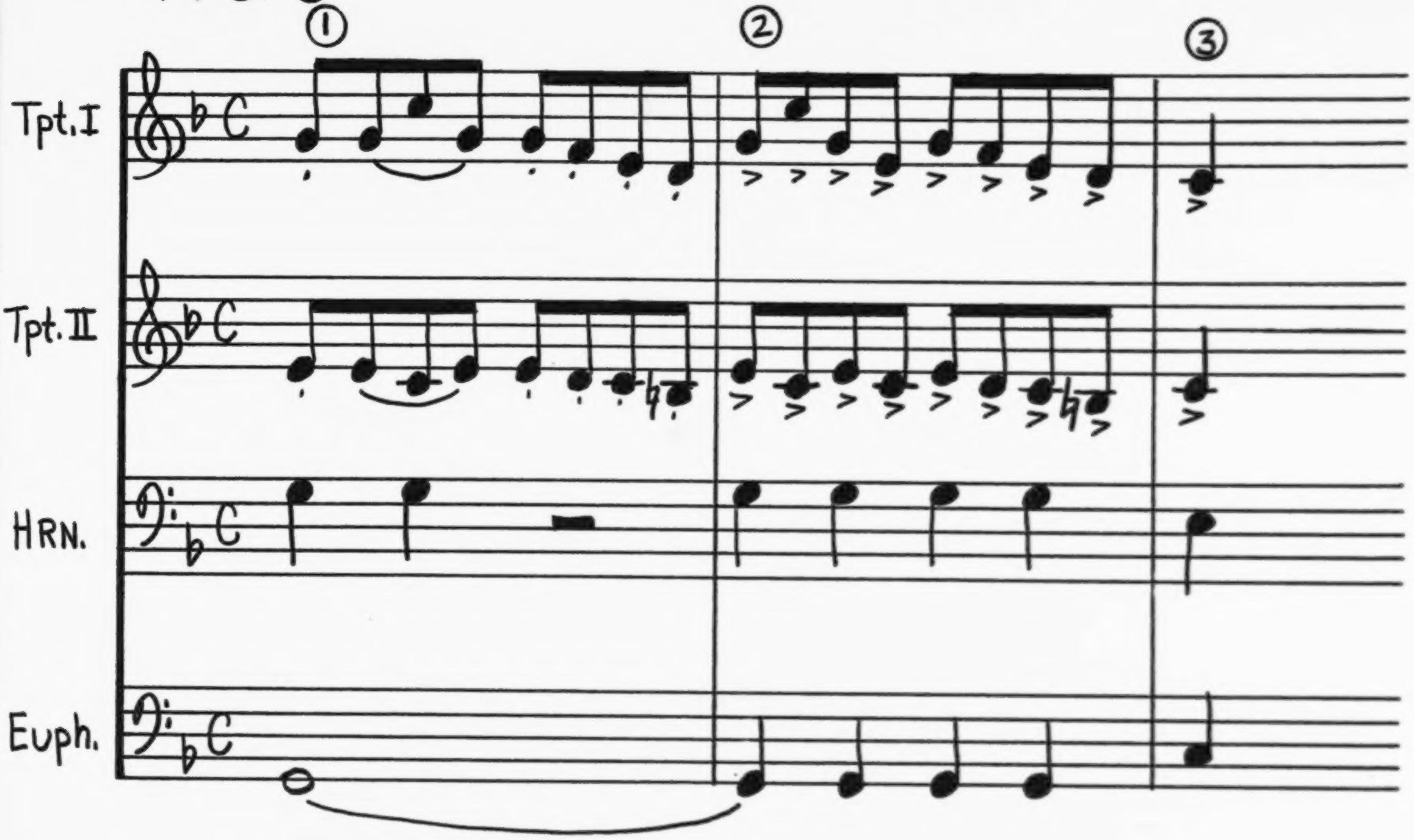
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

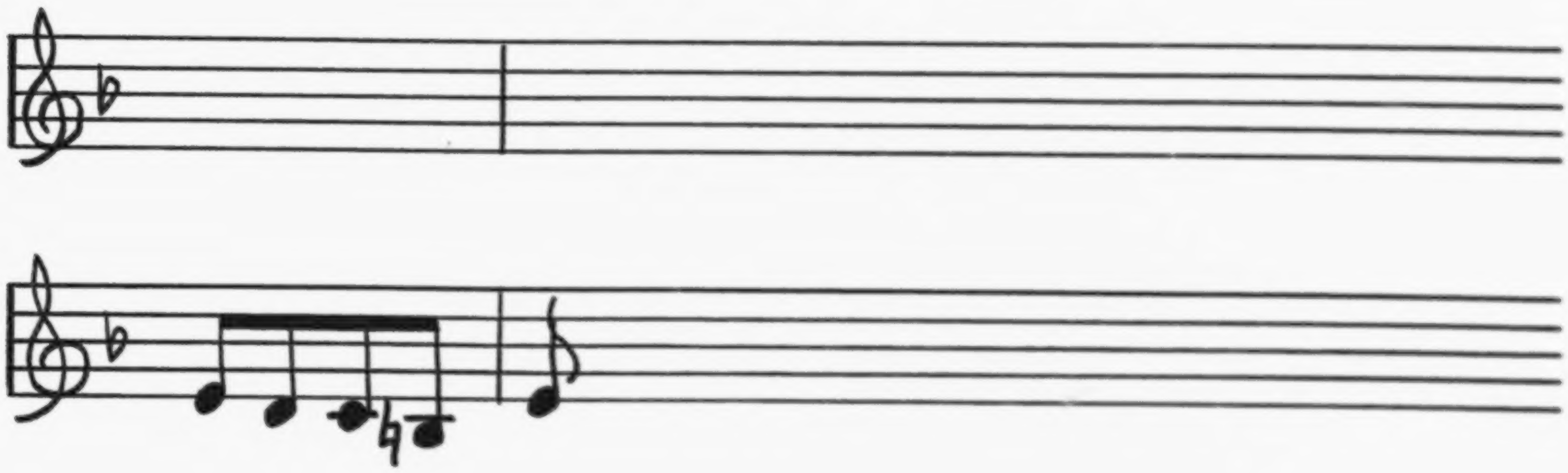

①
②
③
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

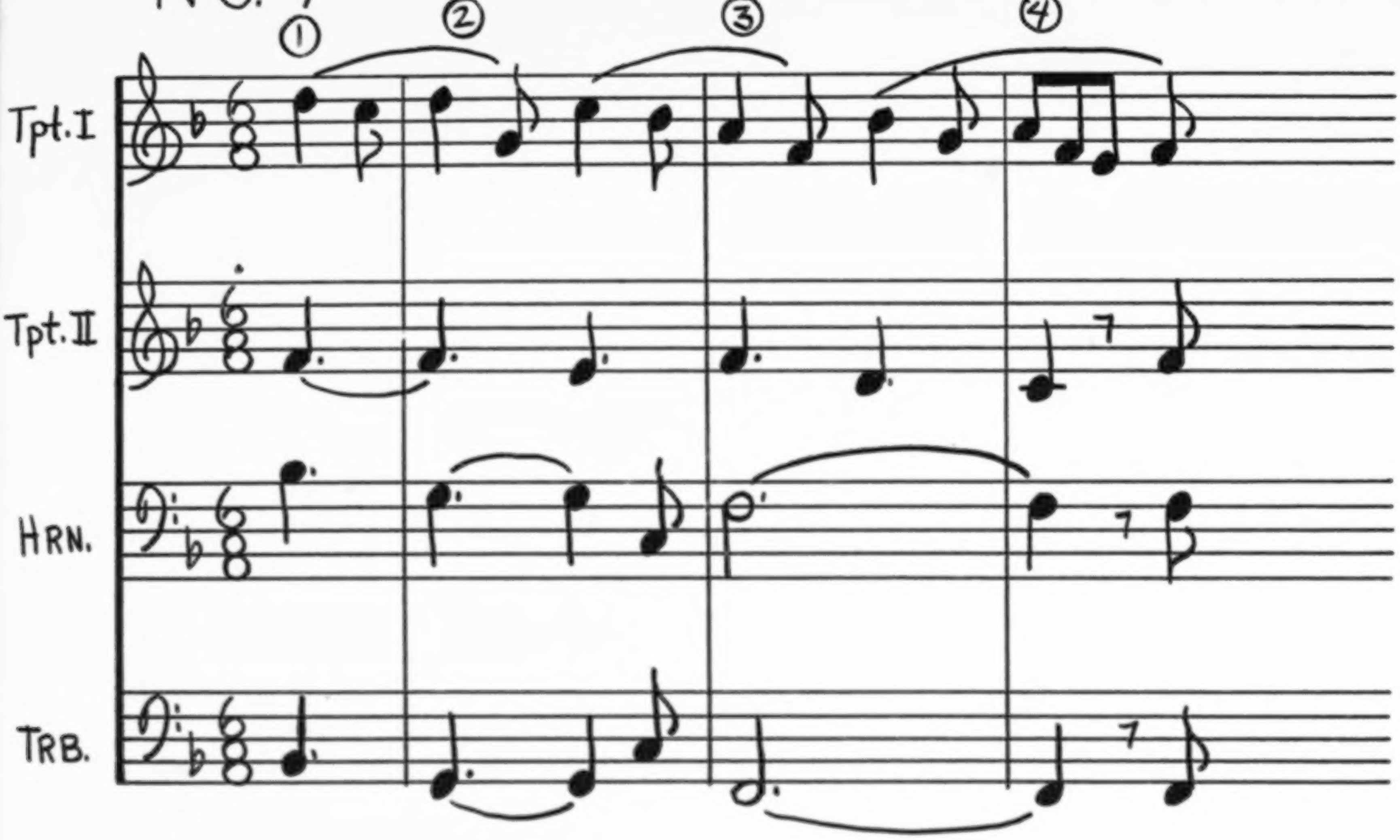
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7



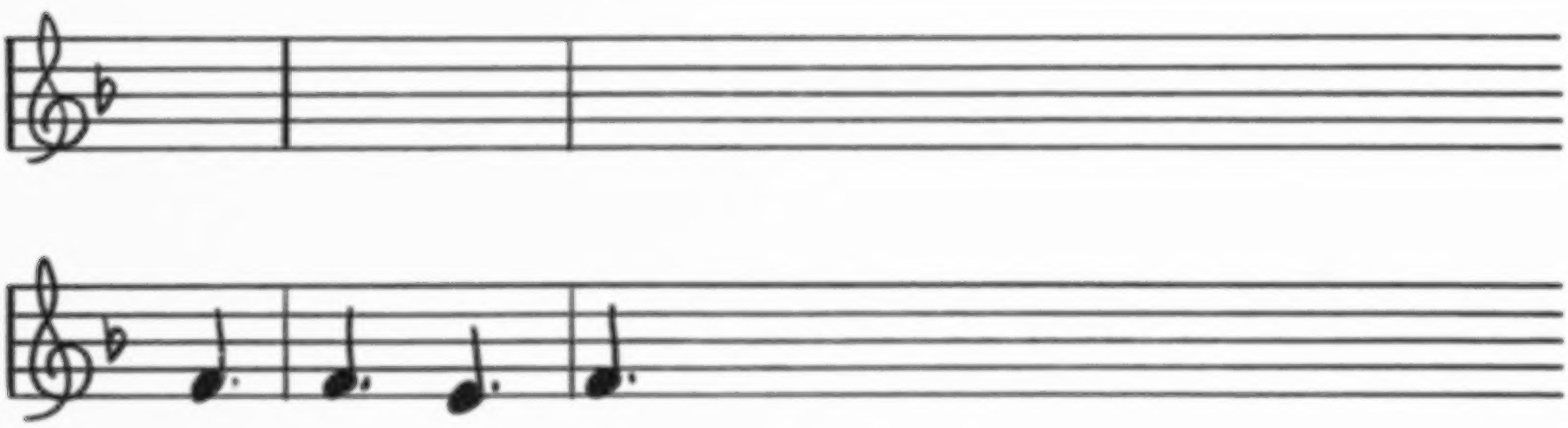
①
②
③
④
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

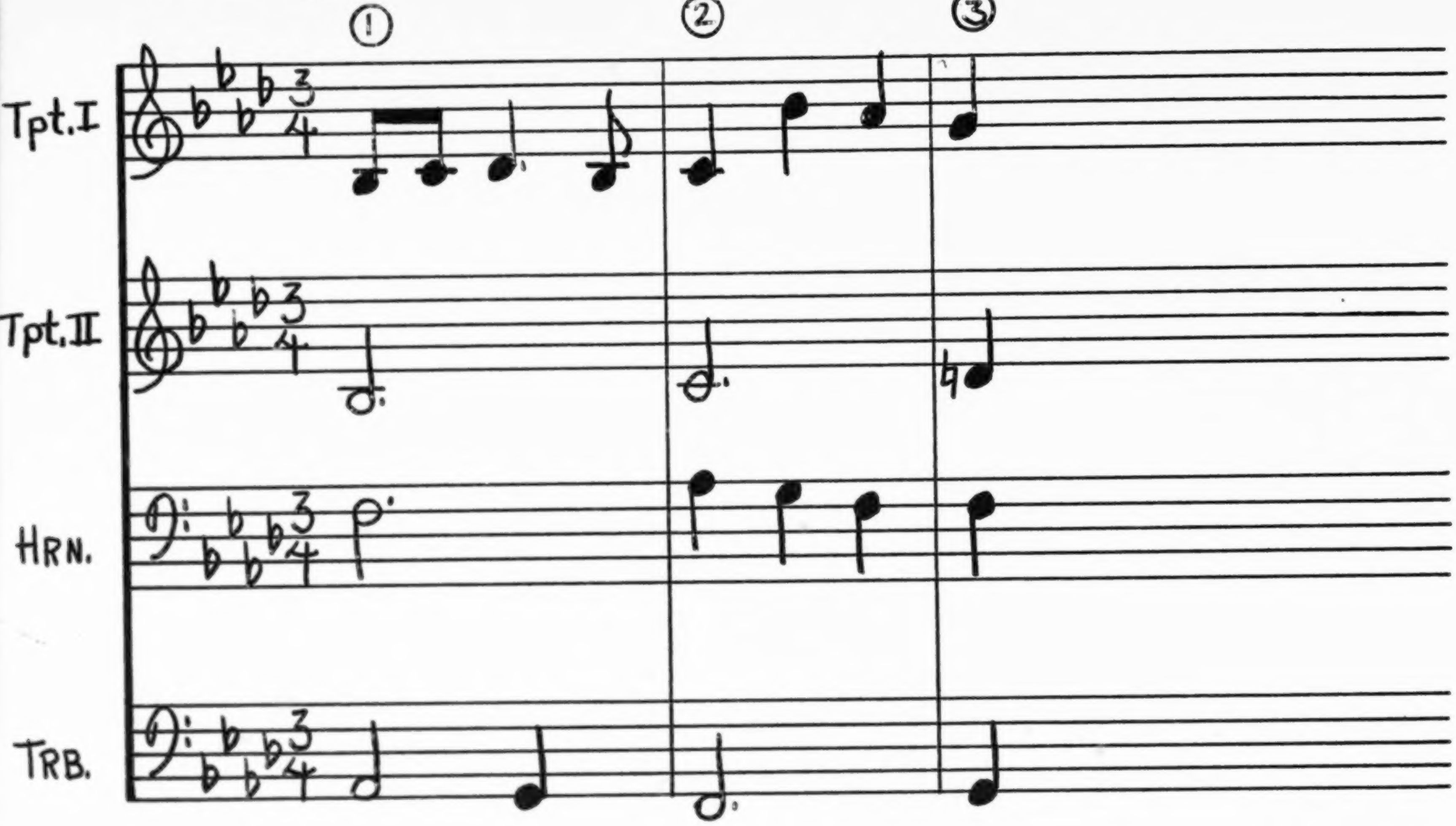
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

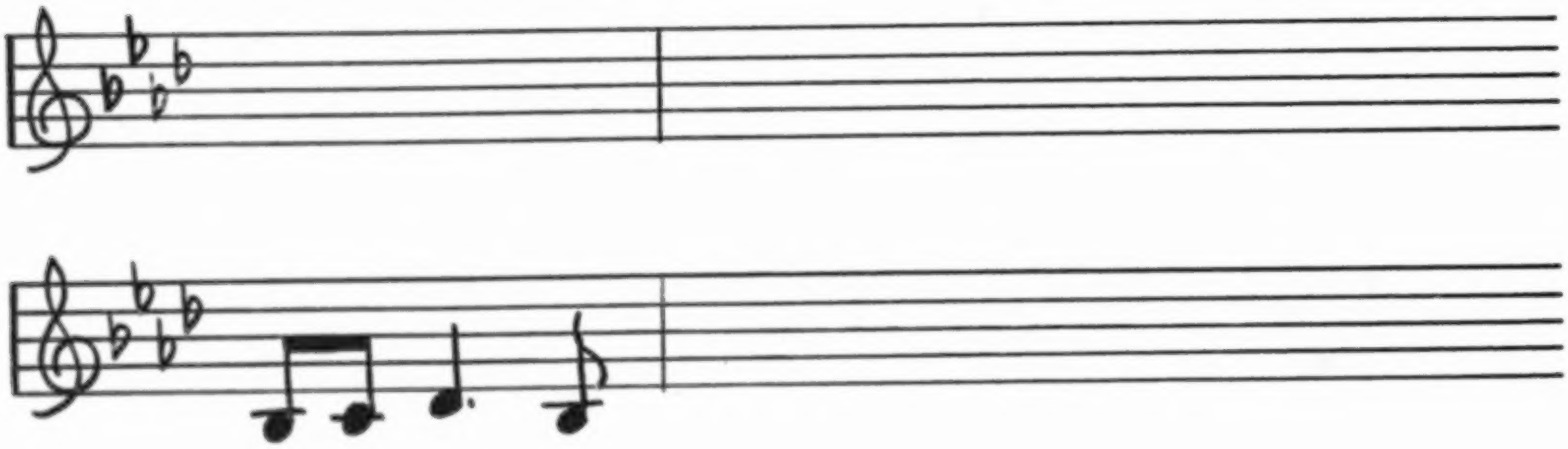

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ____________.

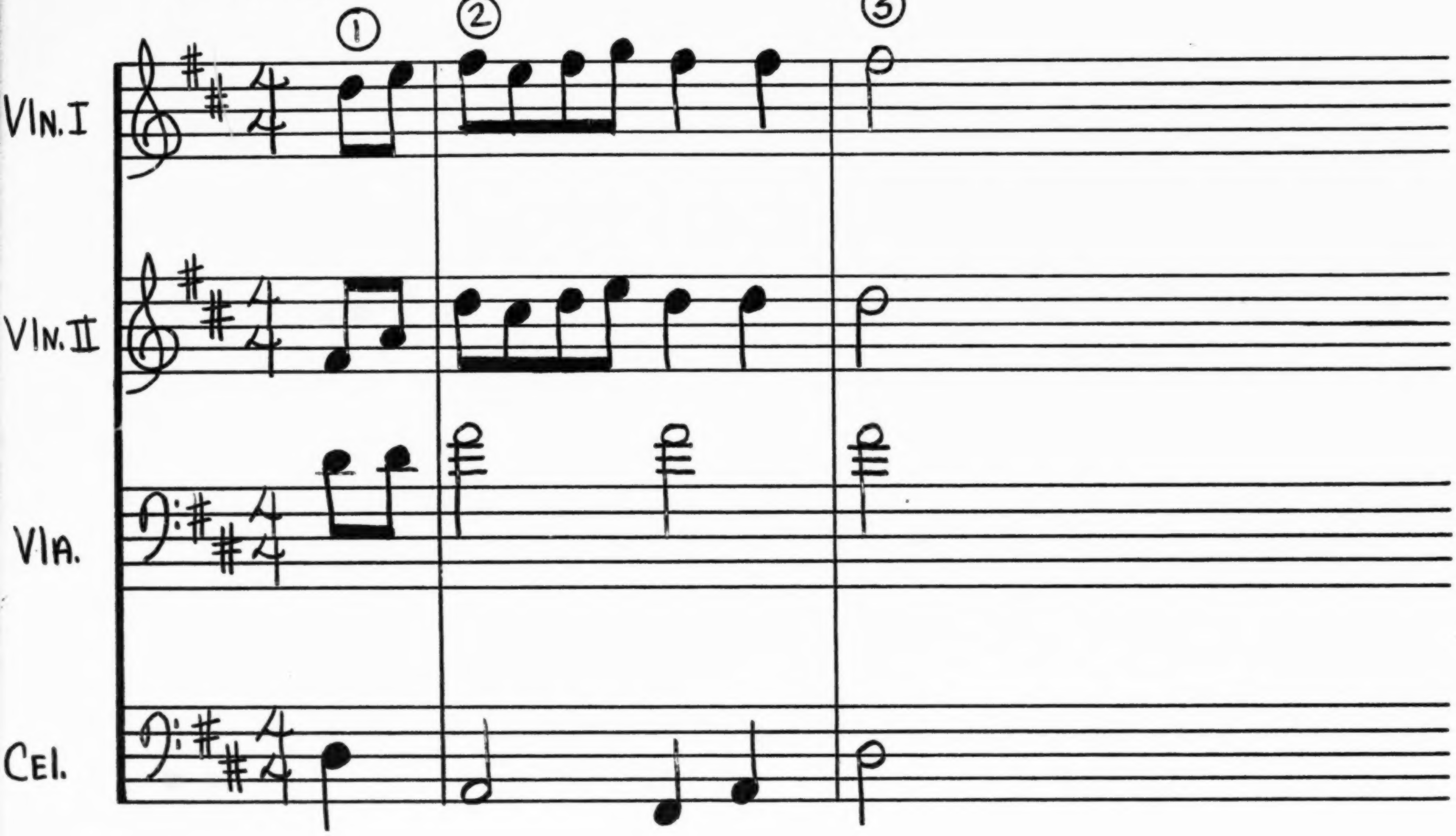
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

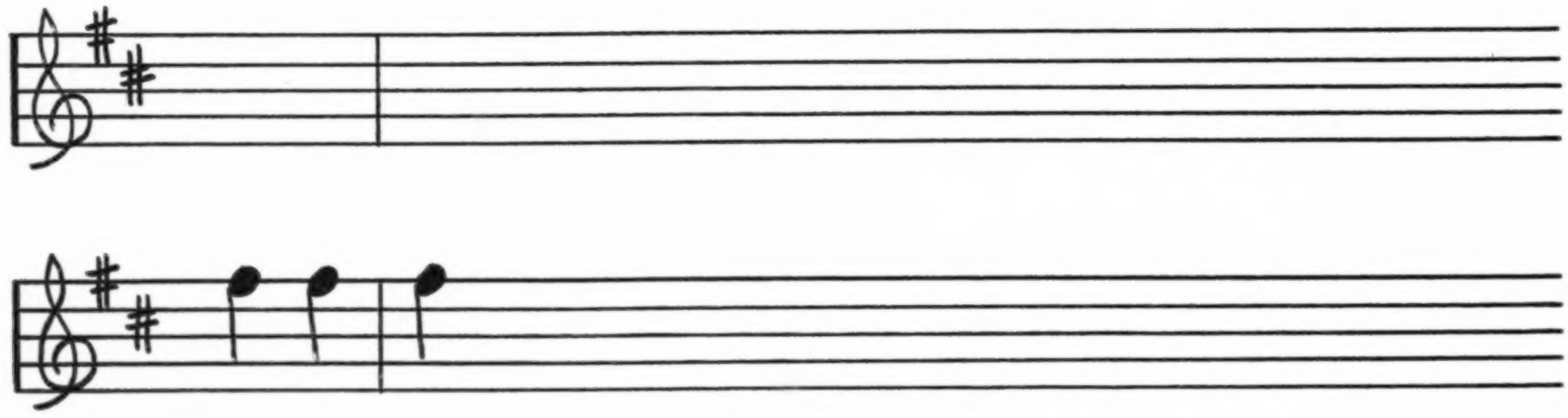

①
②
③
VLN. I
VLN. II
VLA.
CEL.

A. The error occurred in measure ______________.

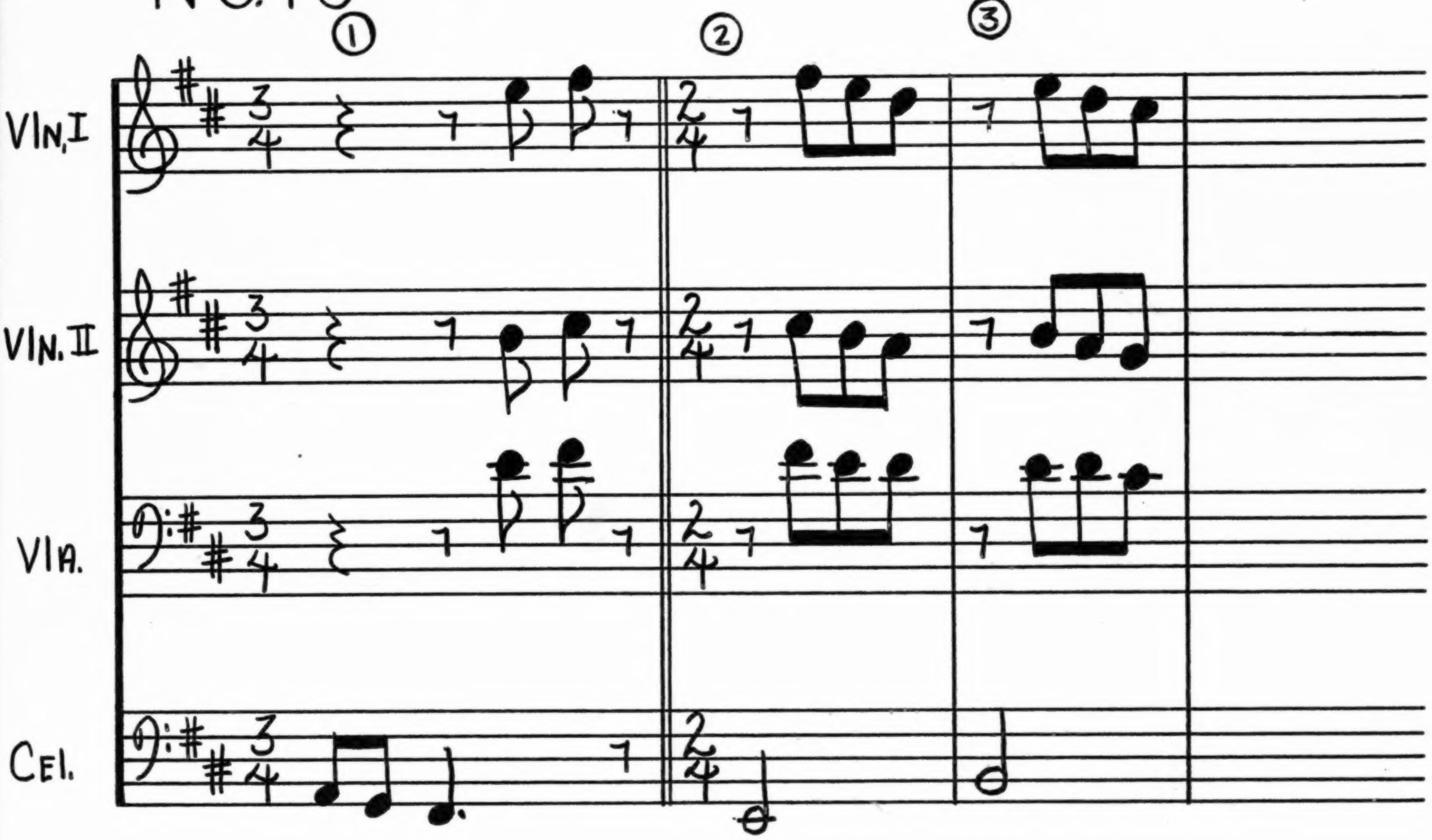
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

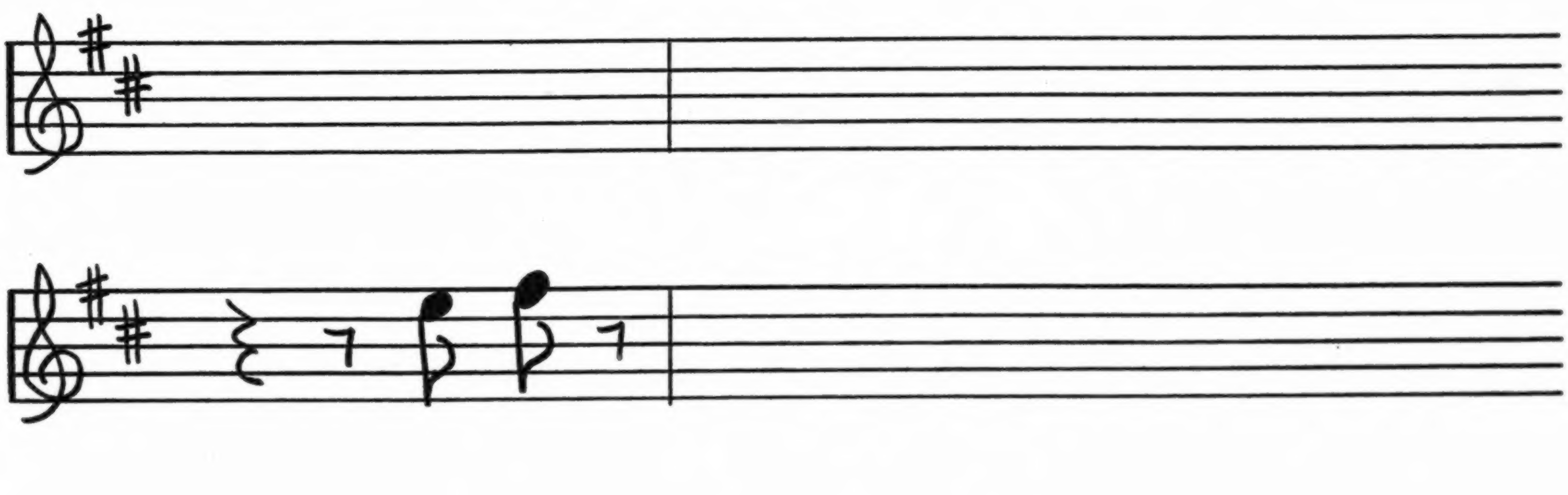

①
②
③
VlN. I
VlN. II
VlA.
CEl.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



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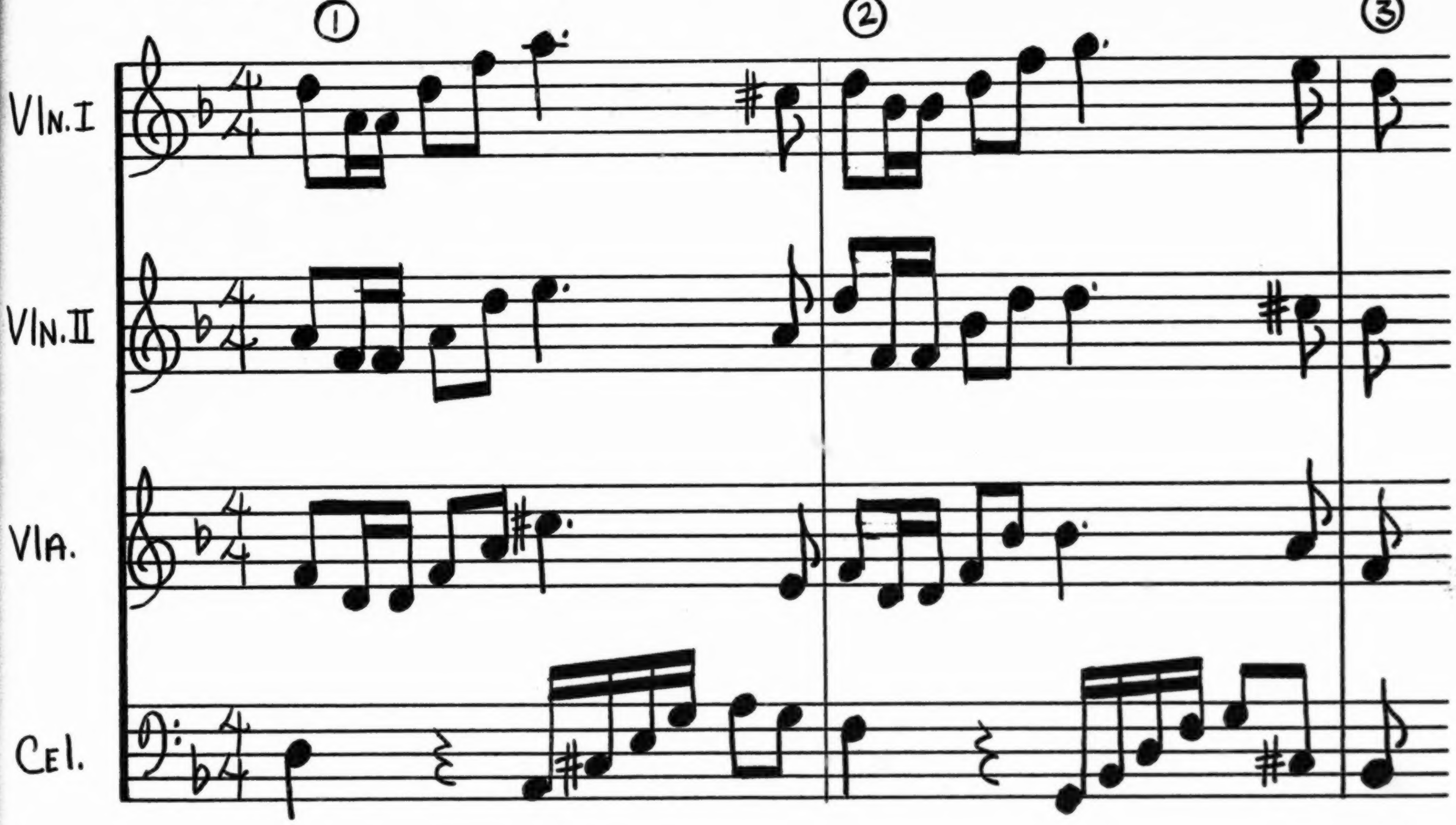
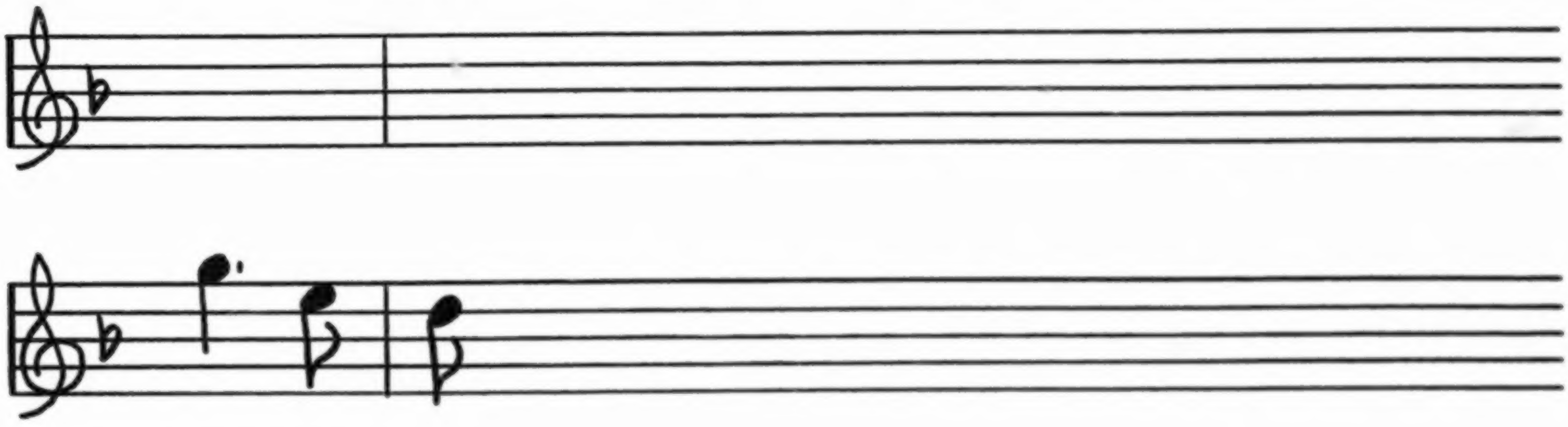

①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



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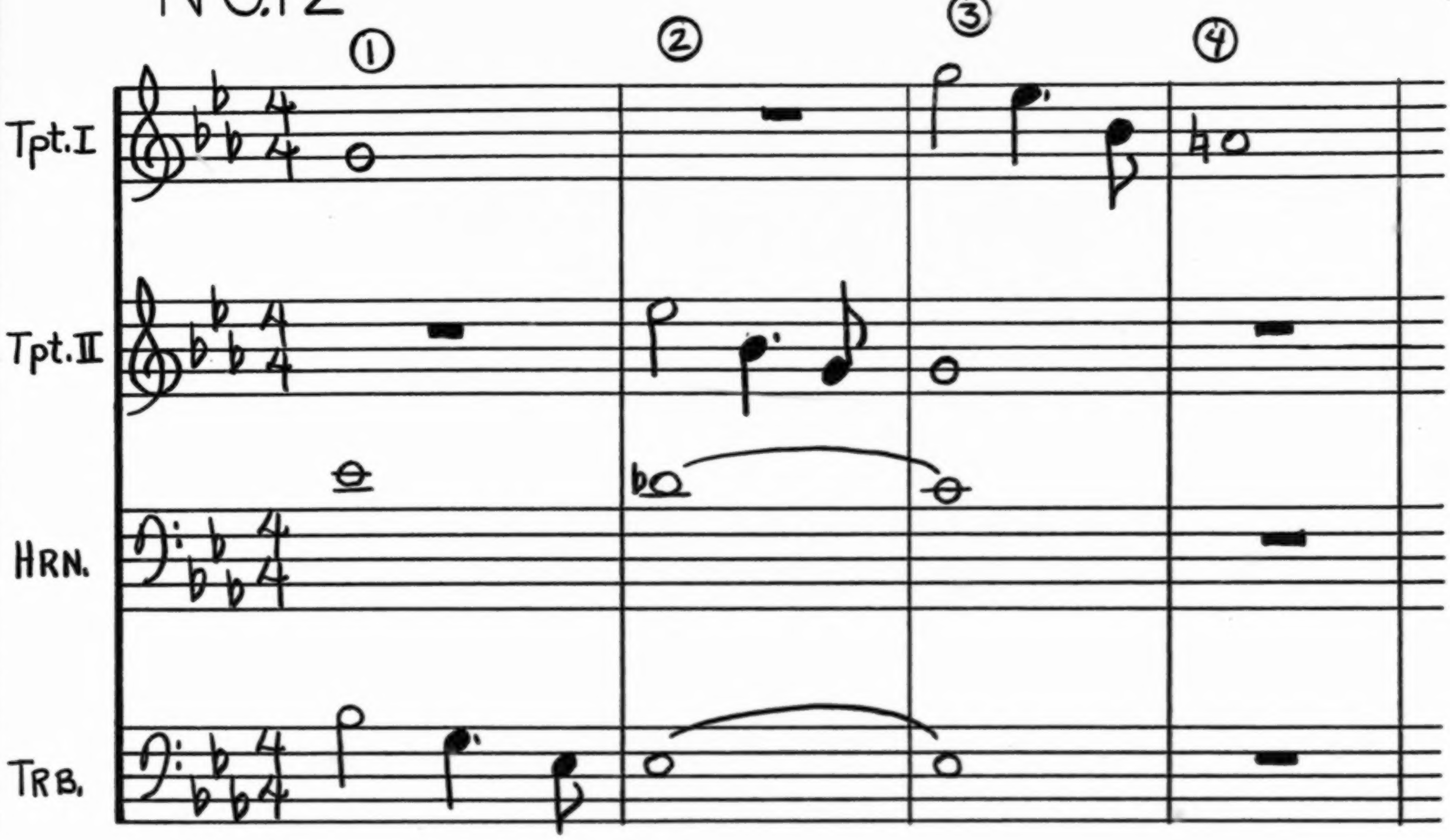
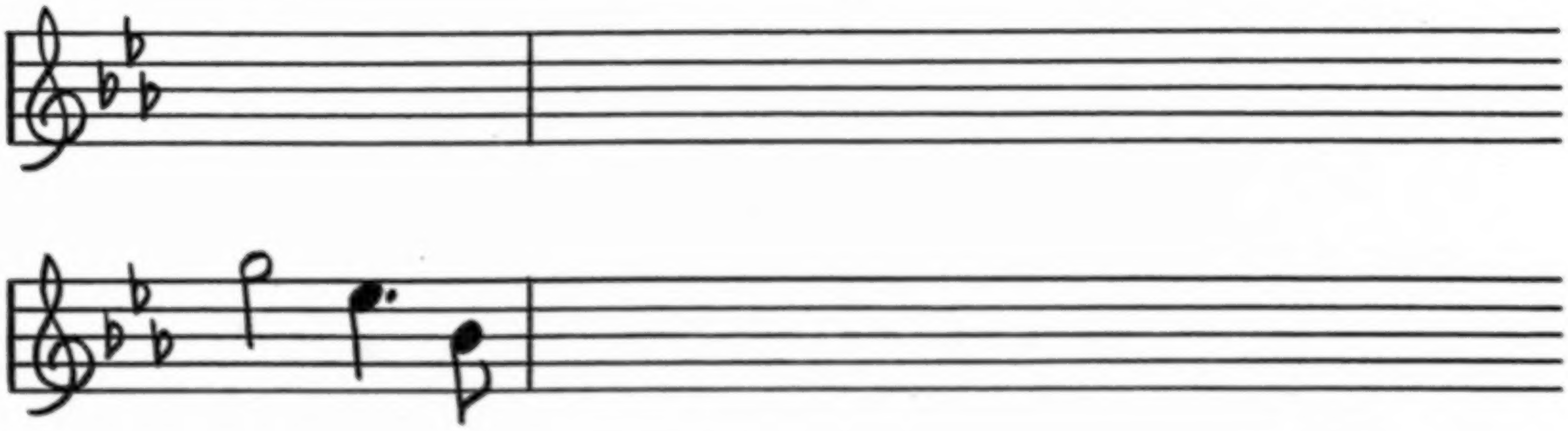

①
②
③
④
Tpt.I
Tpt.II
HRN.
TRB.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



5·1083

SCORE READING

TRAINING TAPE

XII

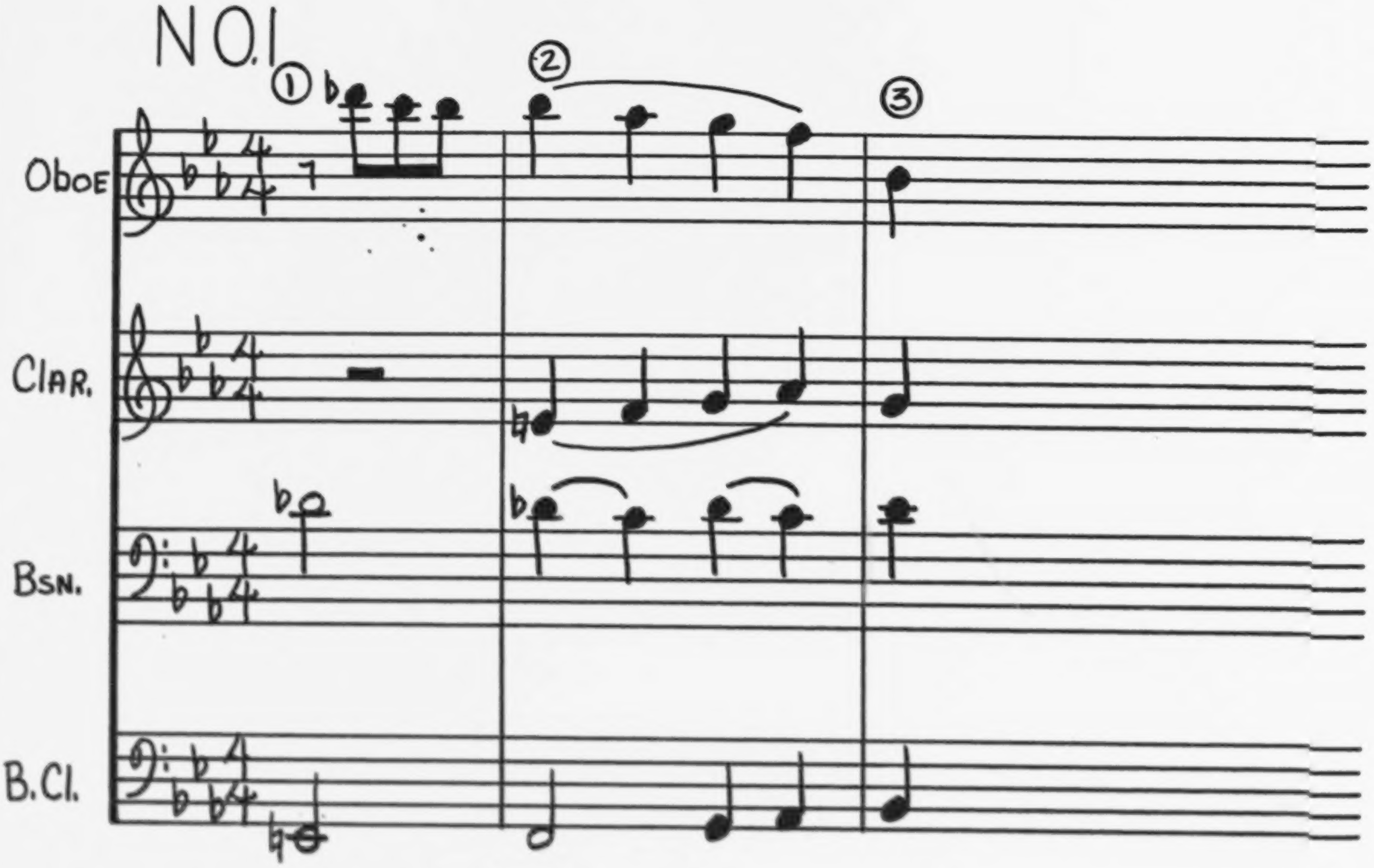
NAME ______________________________

INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

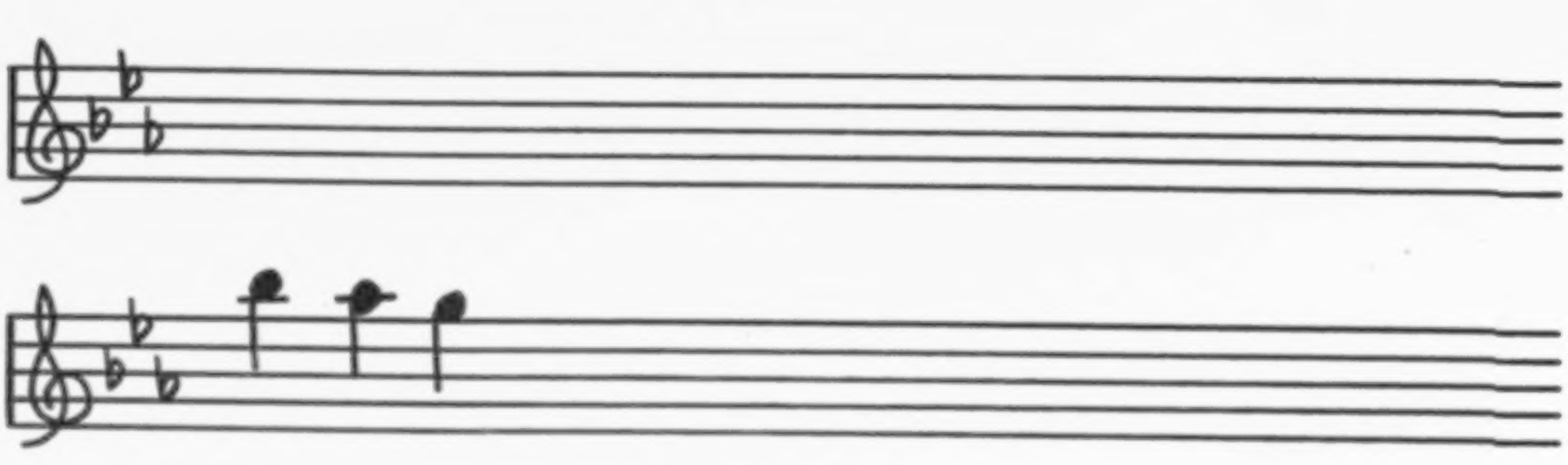

NO.1
①
②
③
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

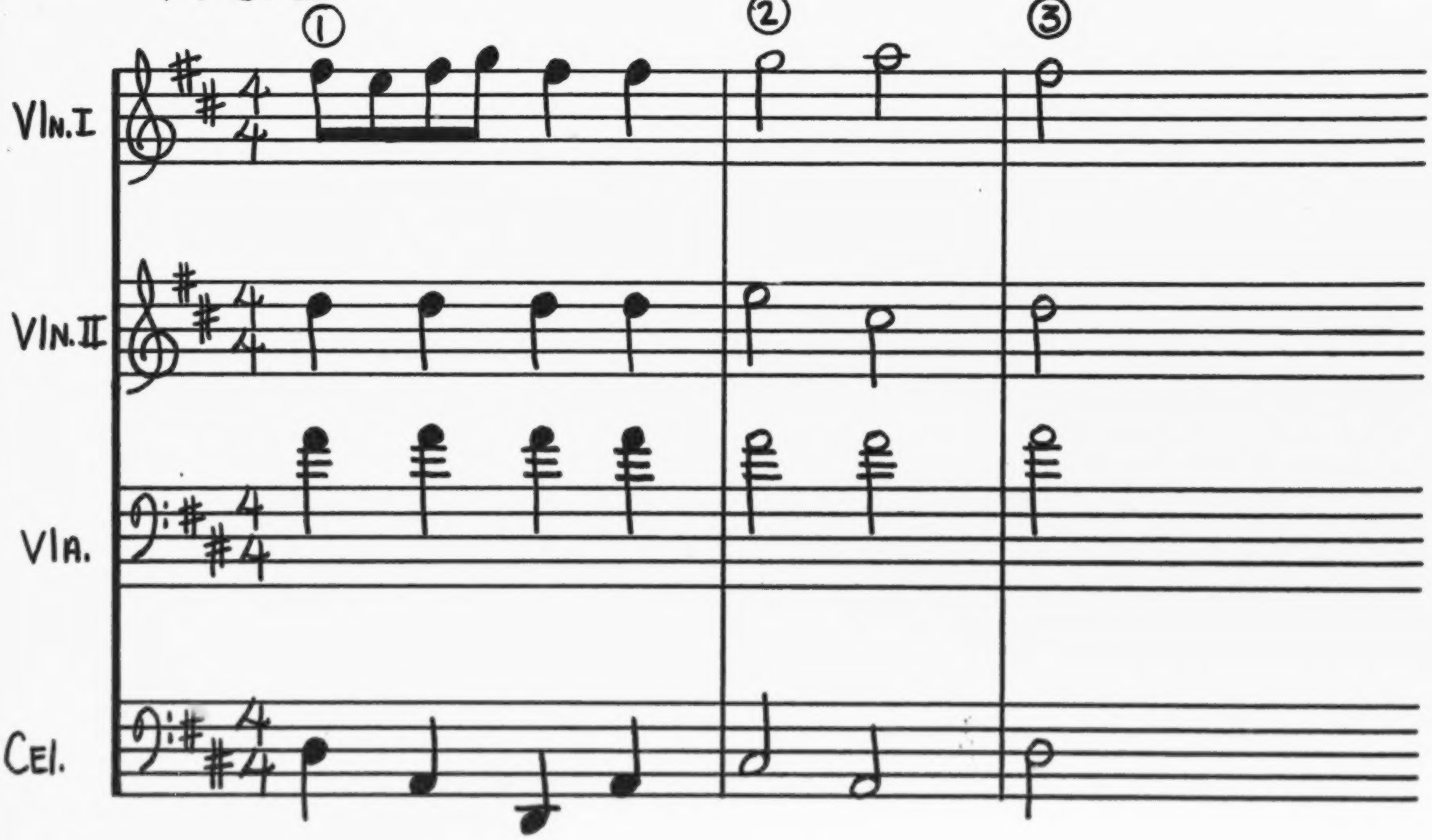
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 2

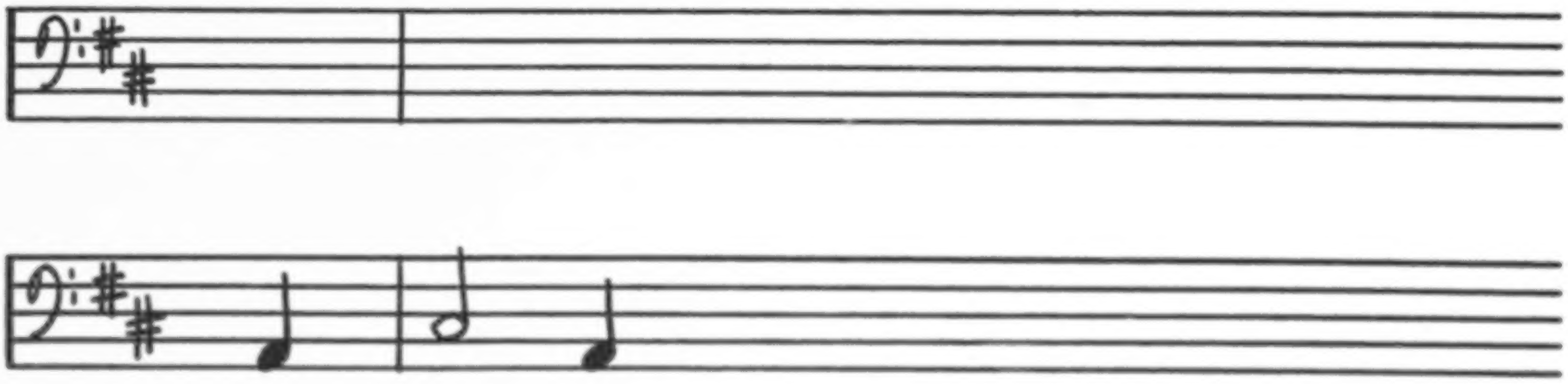

①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ____________.

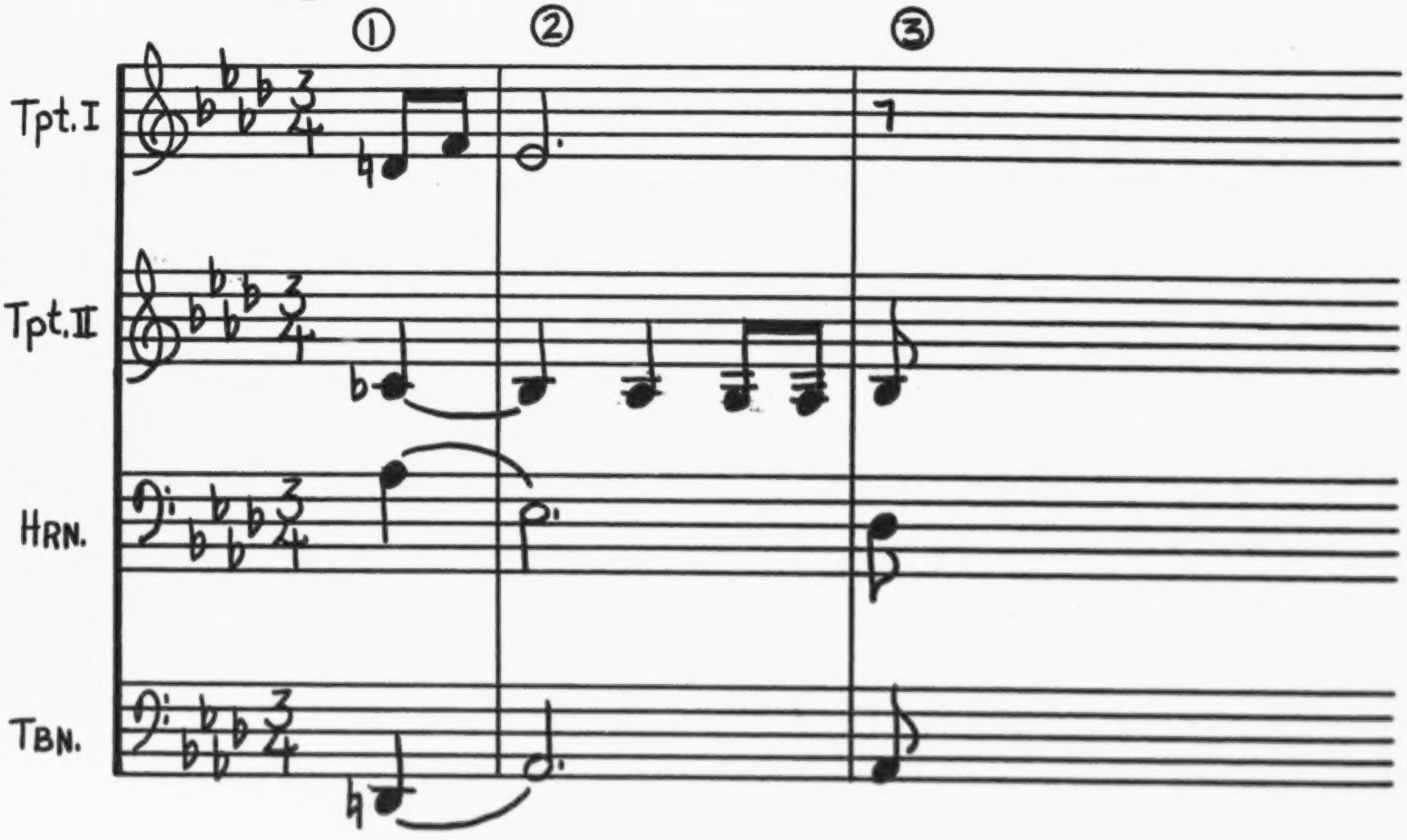
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

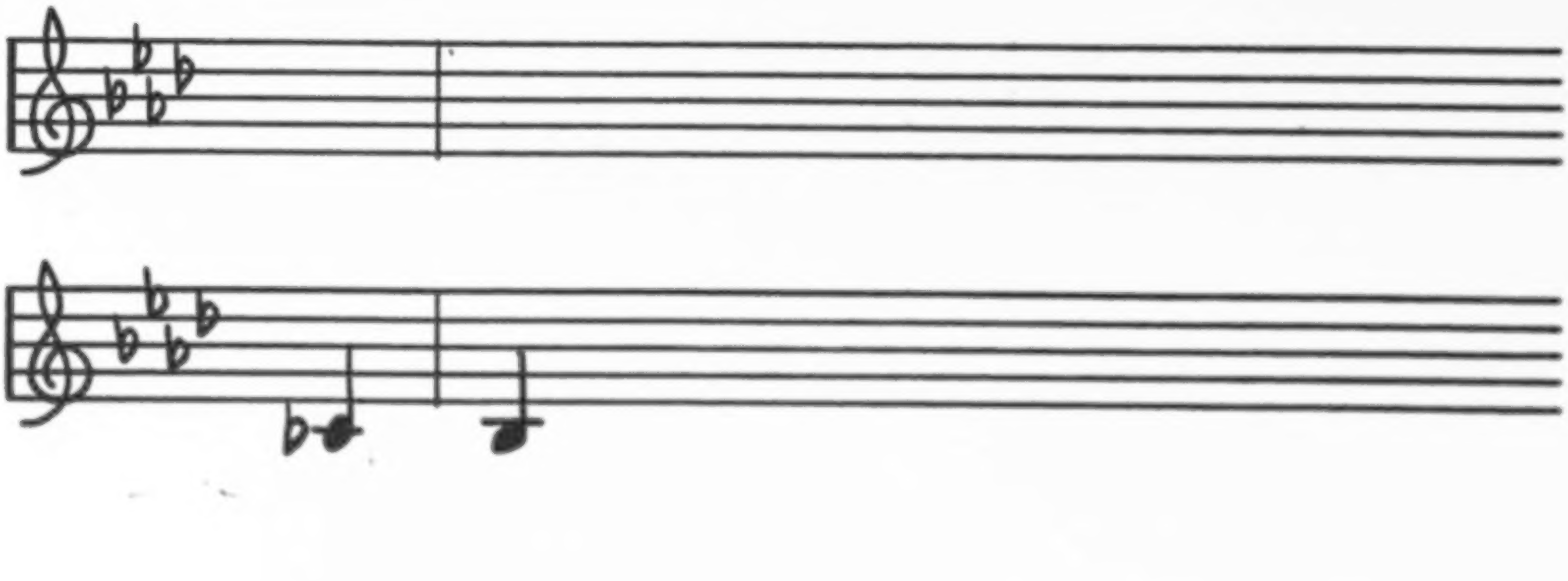

①
②
③
Tpt. I
Tpt. II
HRN.
TBN.

A. The error occurred in measure ______________.

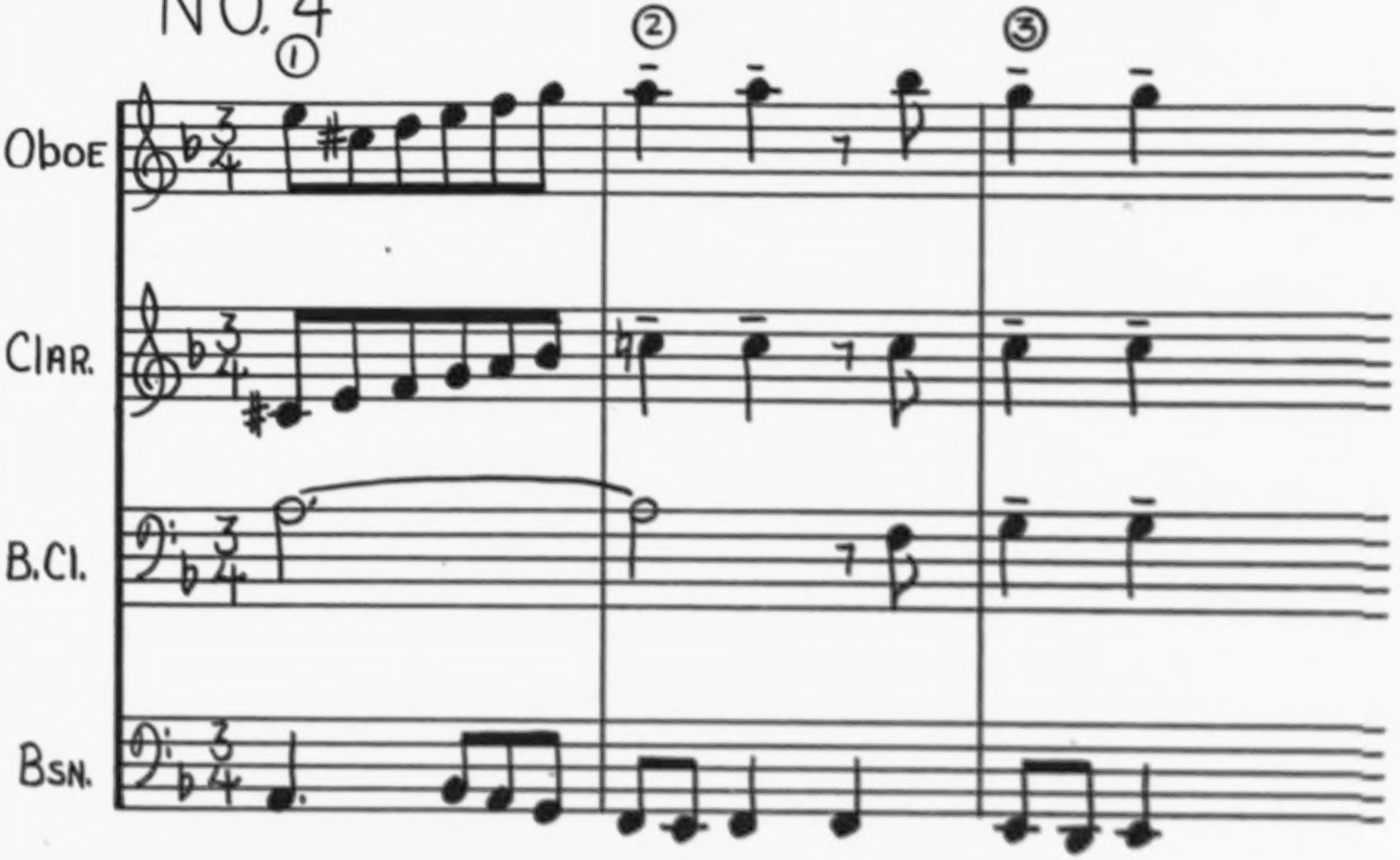
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4

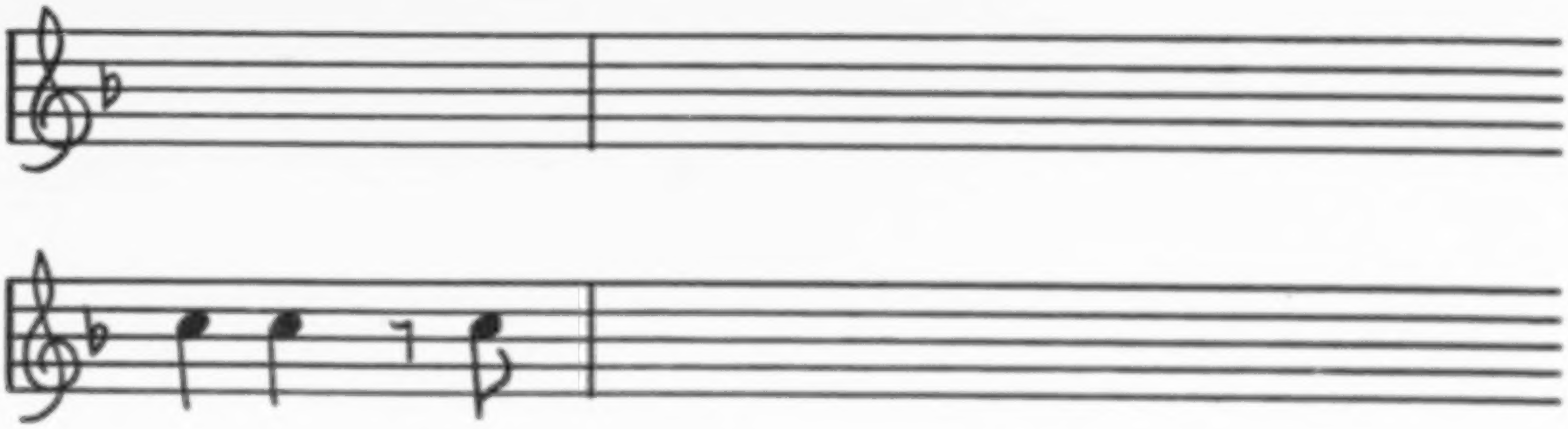

①
②
③
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ______________.

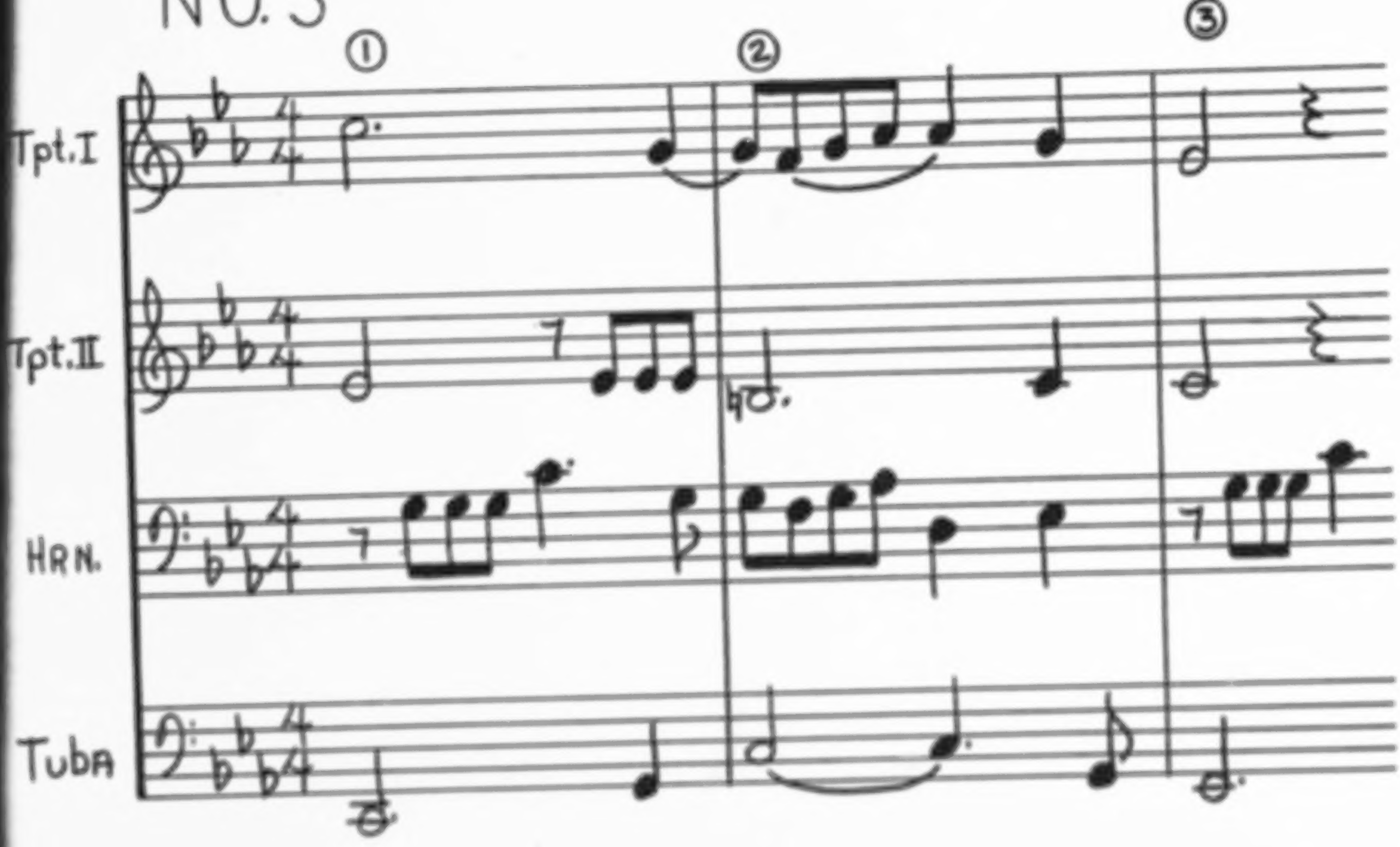
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 5

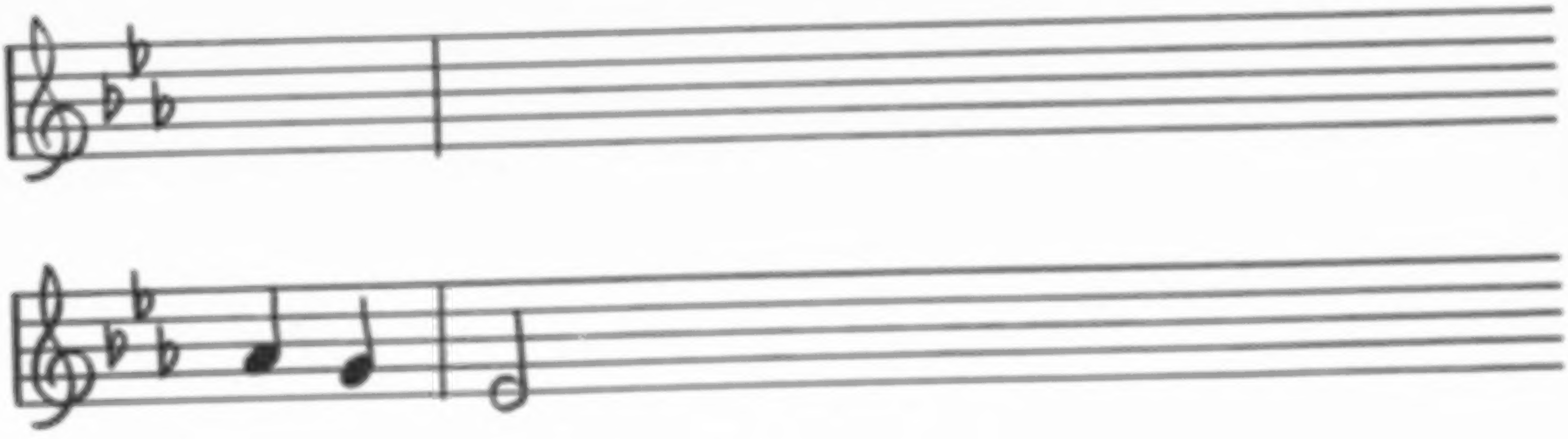

①
②
③
Tpt. I
Tpt. II
HRN.
Tuba

A. The error occurred in measure ____________.

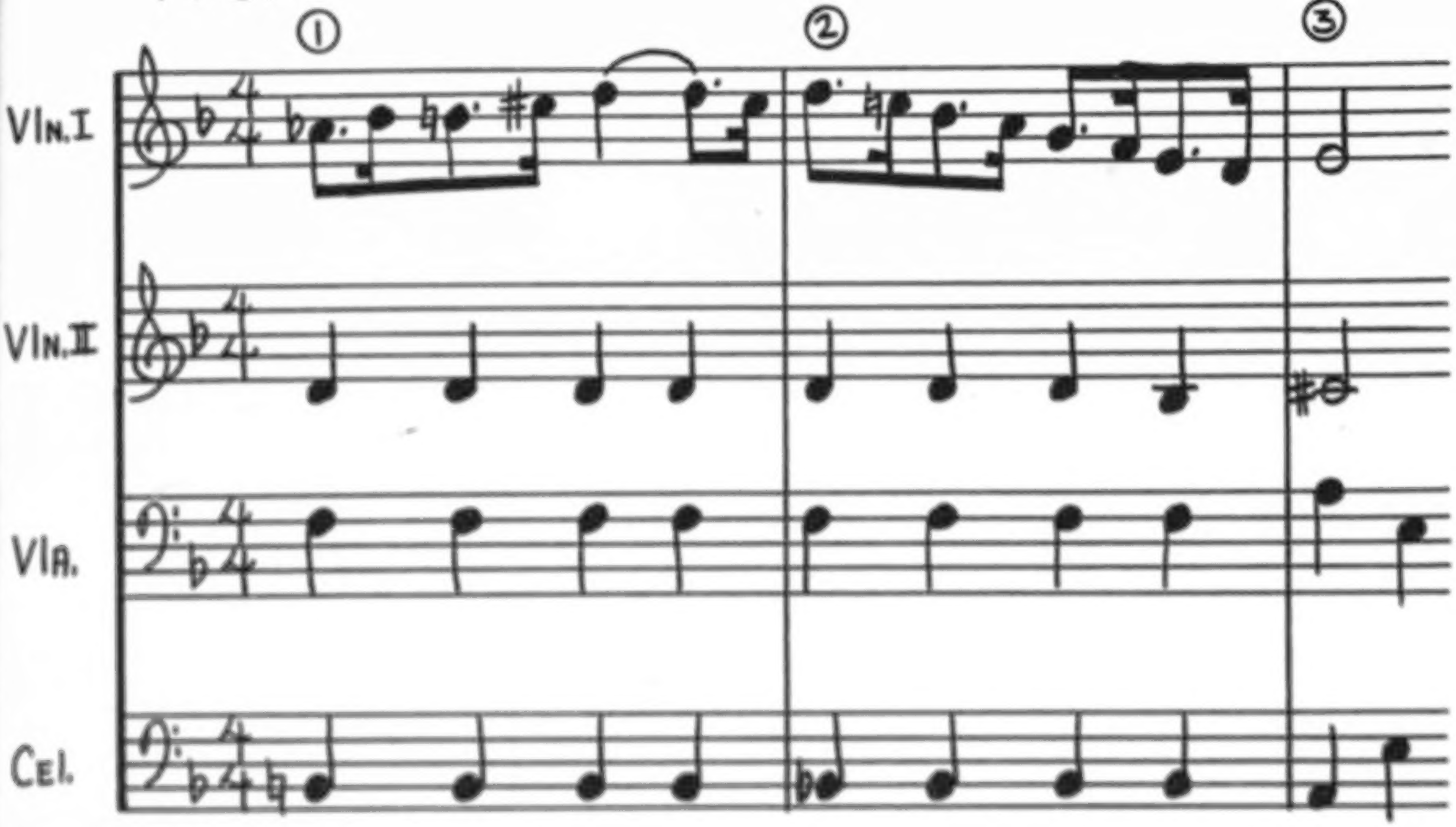
B. It was an error in P R (circle one).

C. The error was made by ____________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

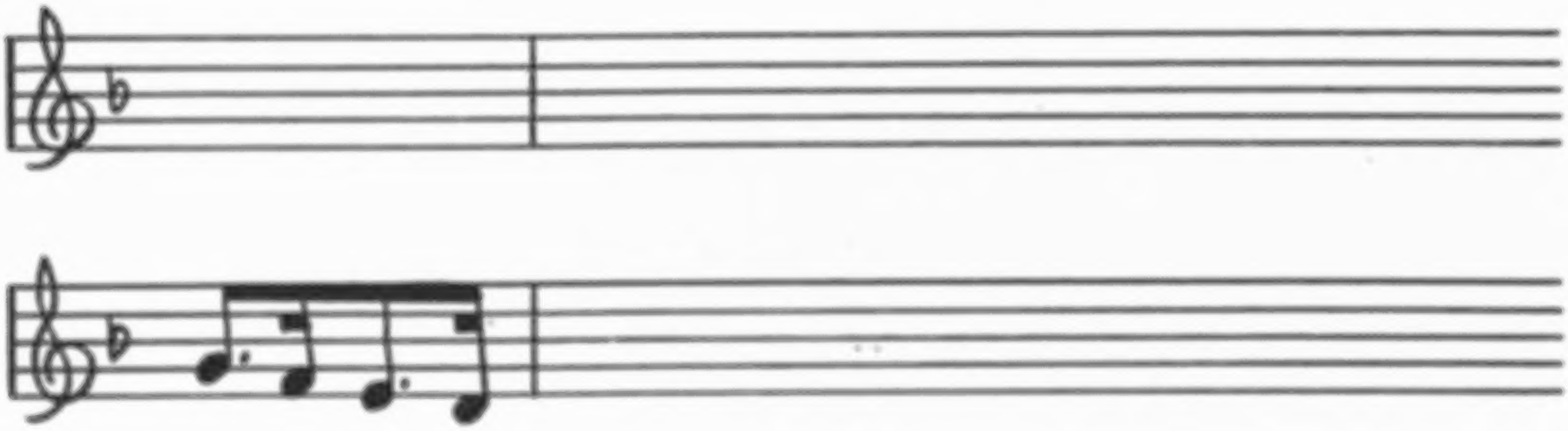

①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ____________.

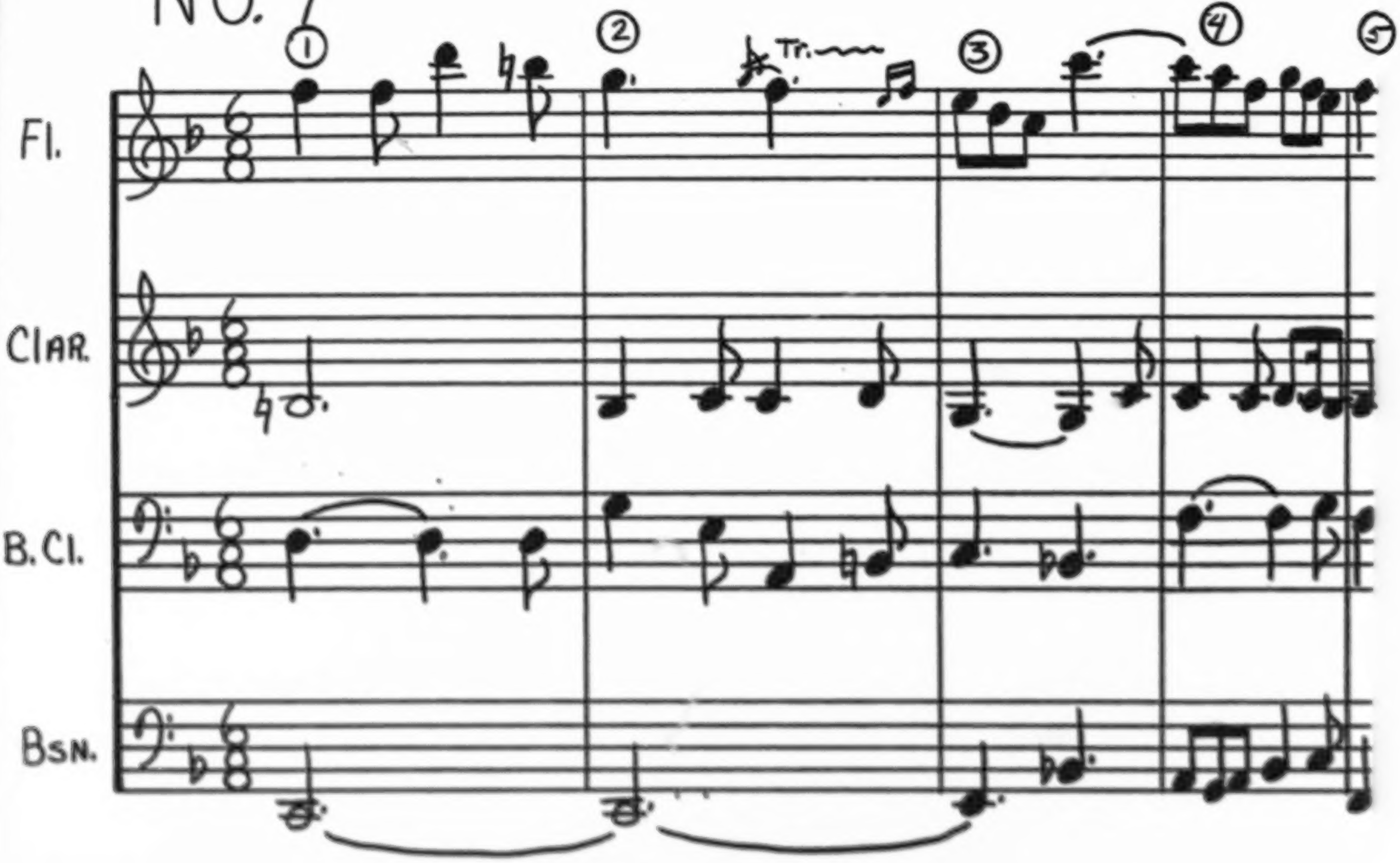
B. It was an error in P R (circle one).

C. The error was made by ____________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

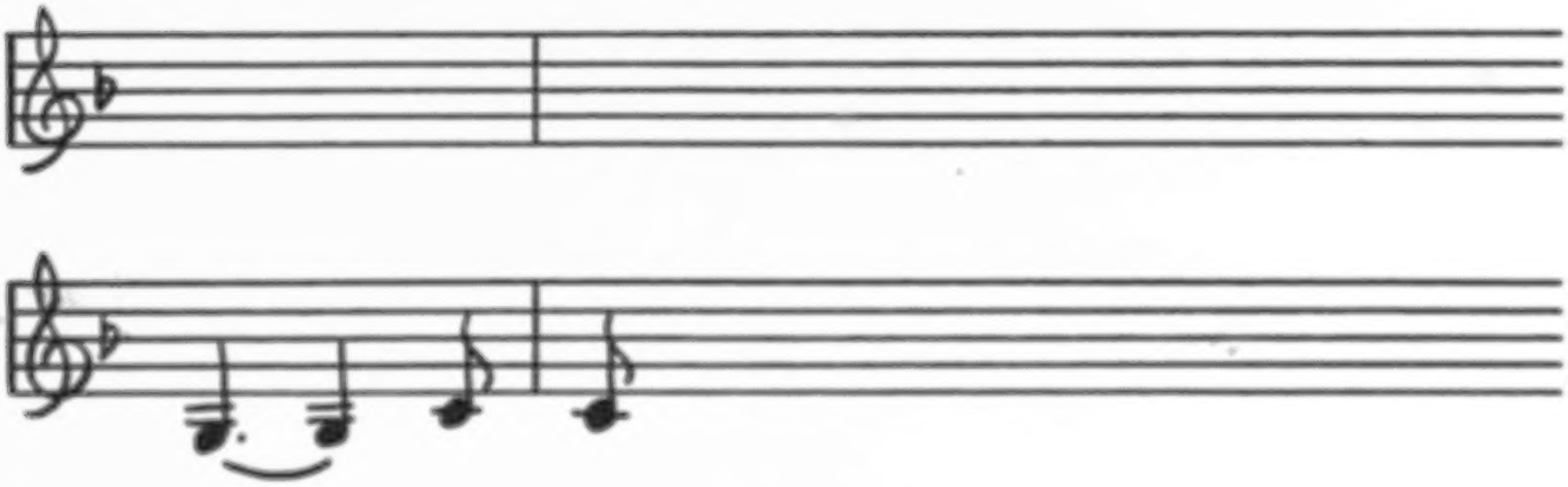

1
2
3
4
5
Tr.
Fl.
Clar.
B. Cl.
Bsn.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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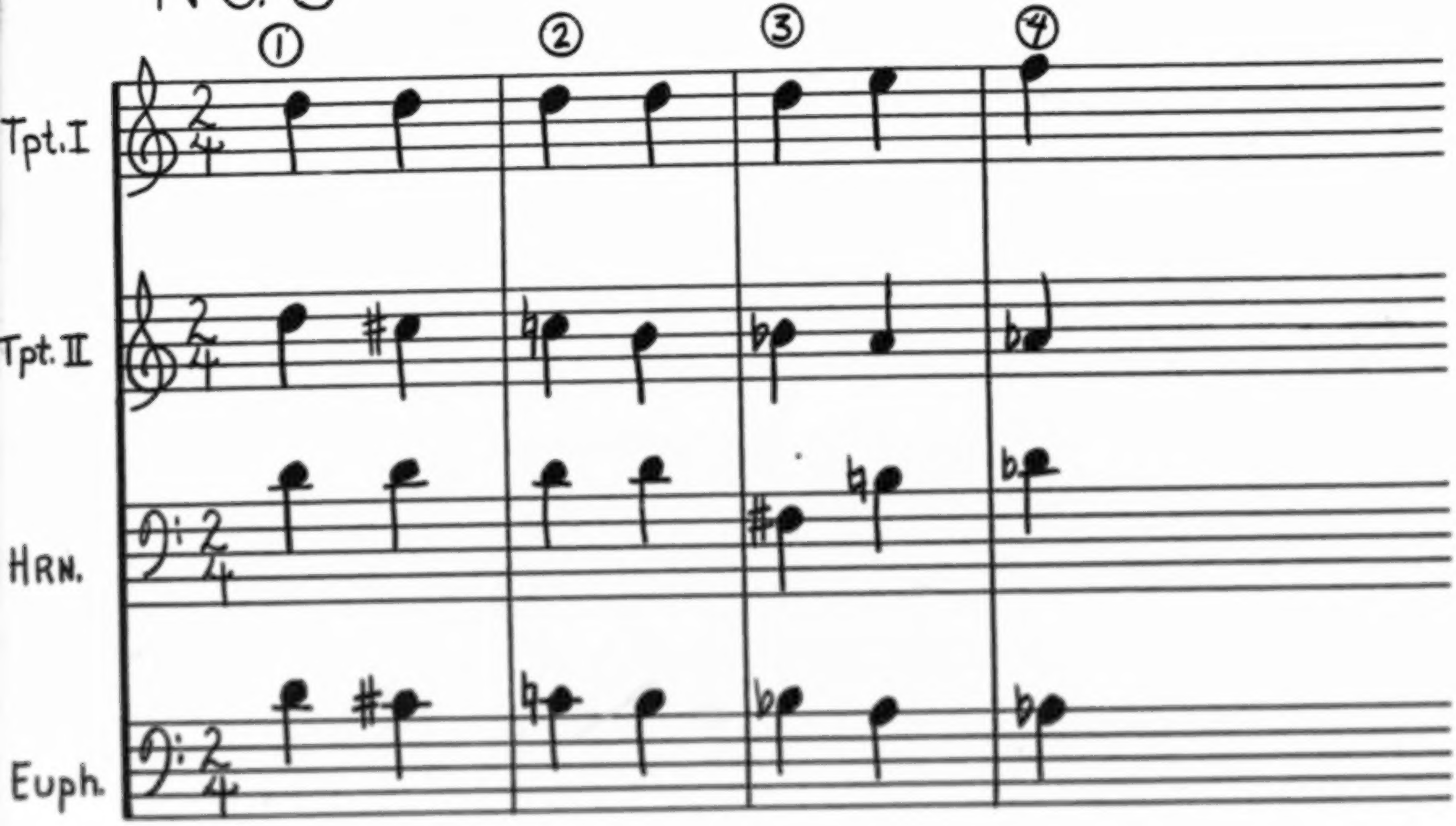
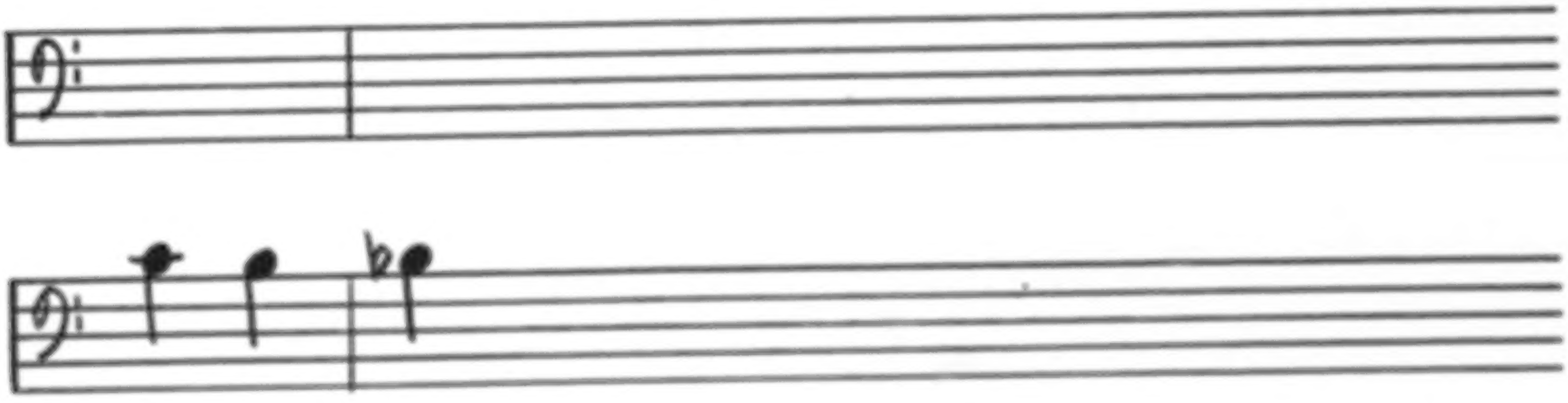

①
②
③
④
Tpt. I
Tpt. II
HRN.
Euph.
2/4

A. The error occurred in measure ______________.

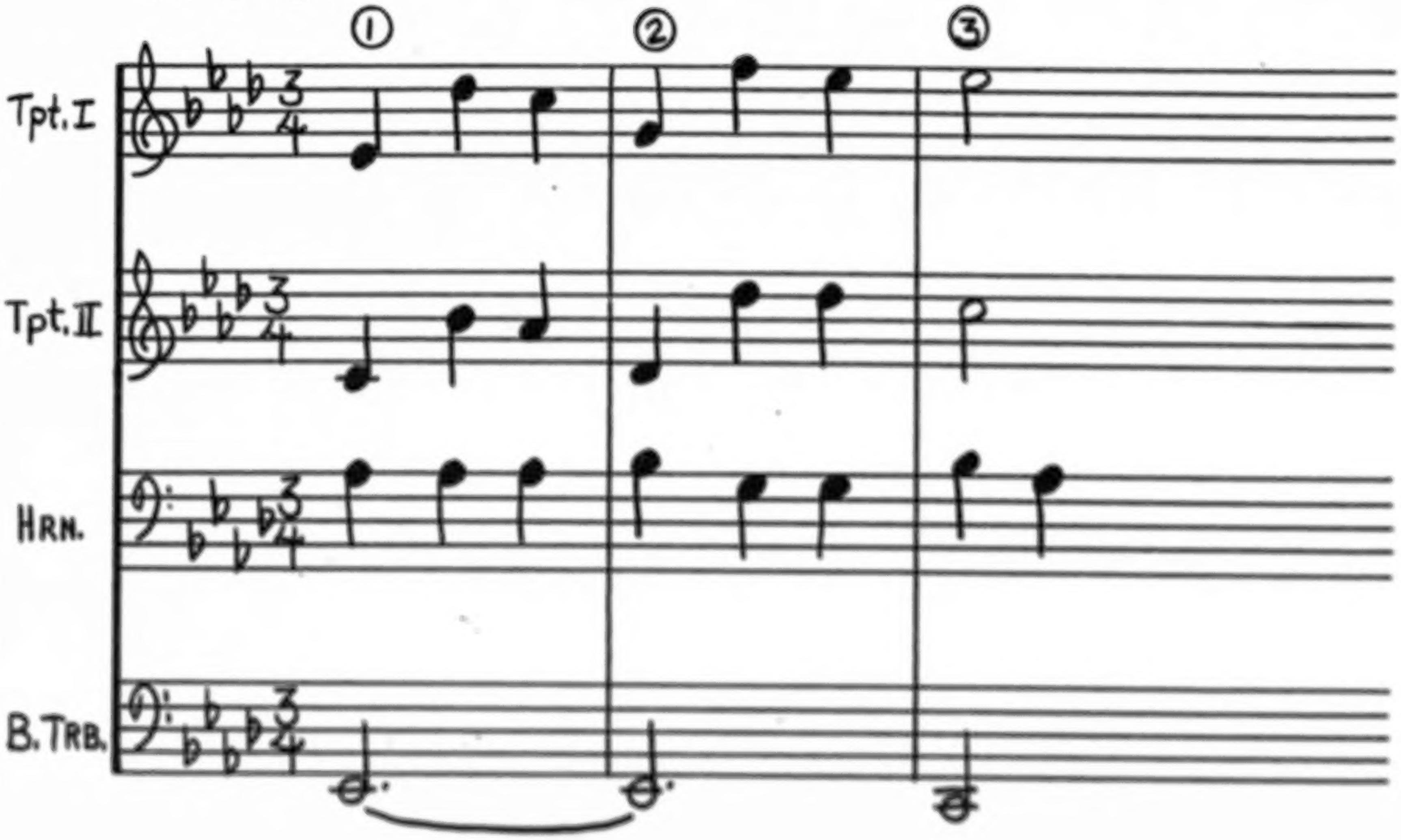
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

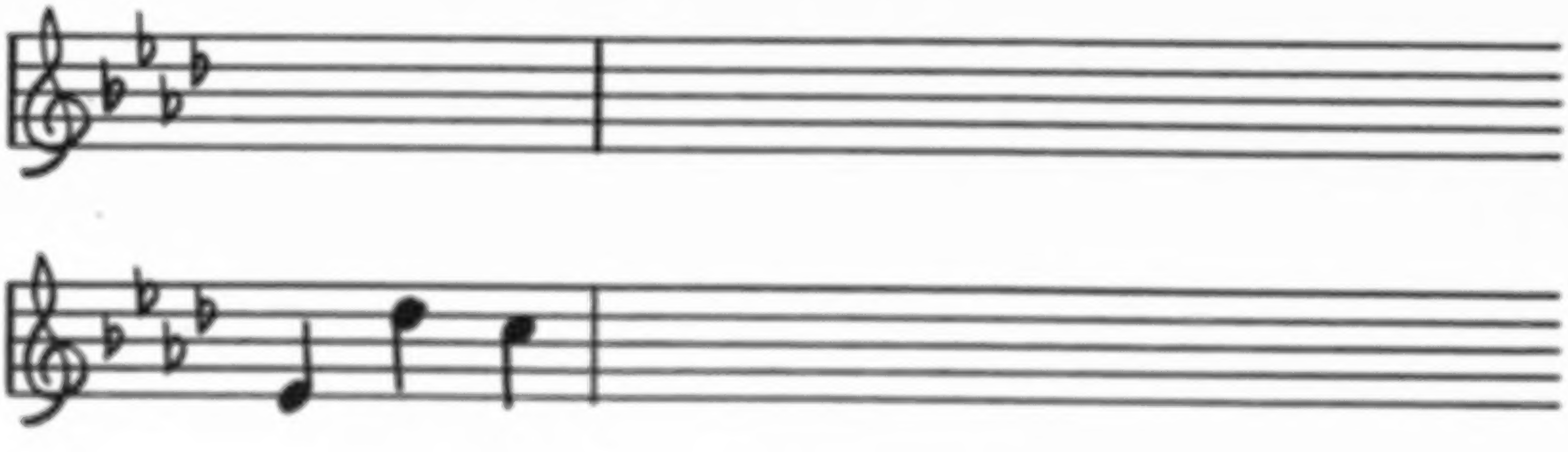

①
②
③
Tpt. I
Tpt. II
HRN.
B. TRB.

A. The error occurred in measure______________.

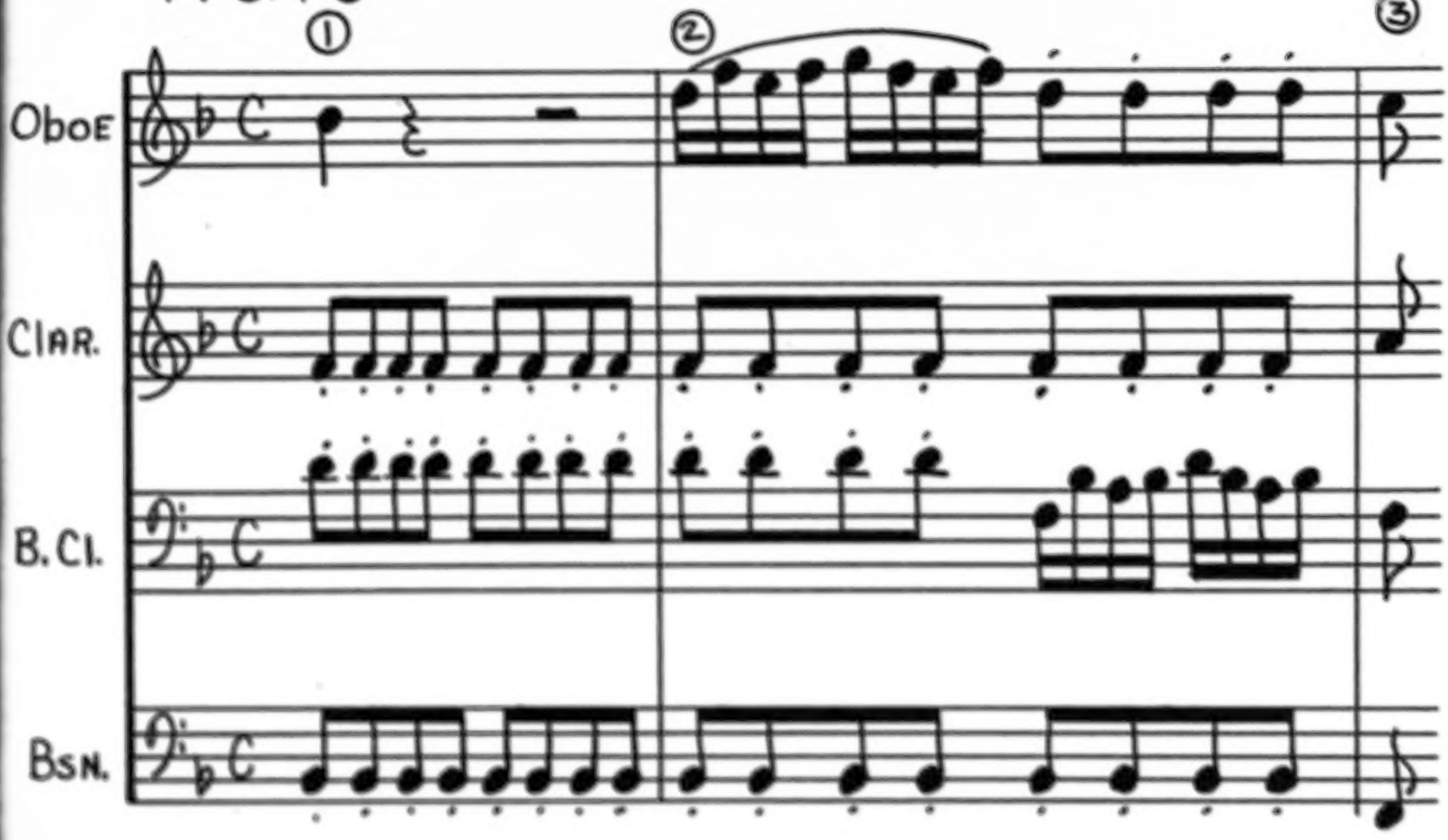
B. It was an error in P R (circle one).

C. The error was made by___________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

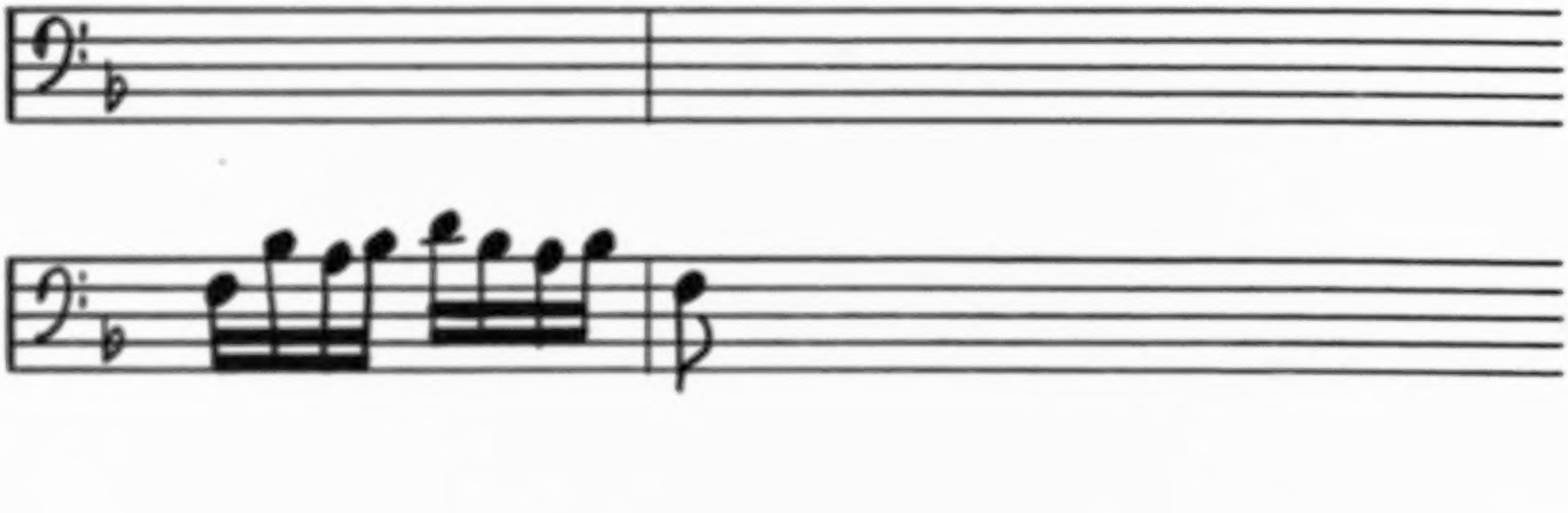

①
②
③
Oboe
Clar.
B. Cl.
Bsn.

A. The error occurred in measure ______________.

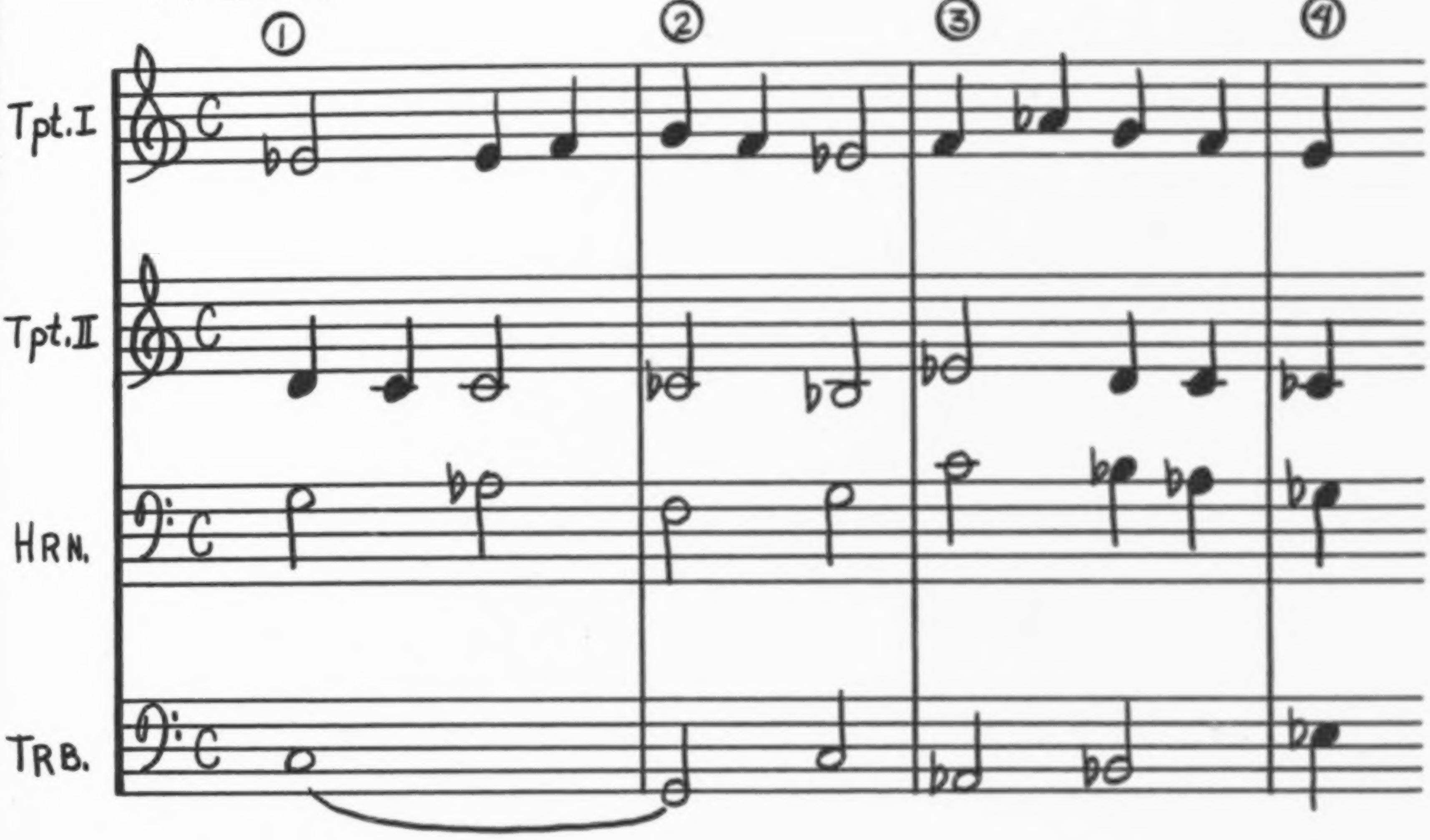
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.11

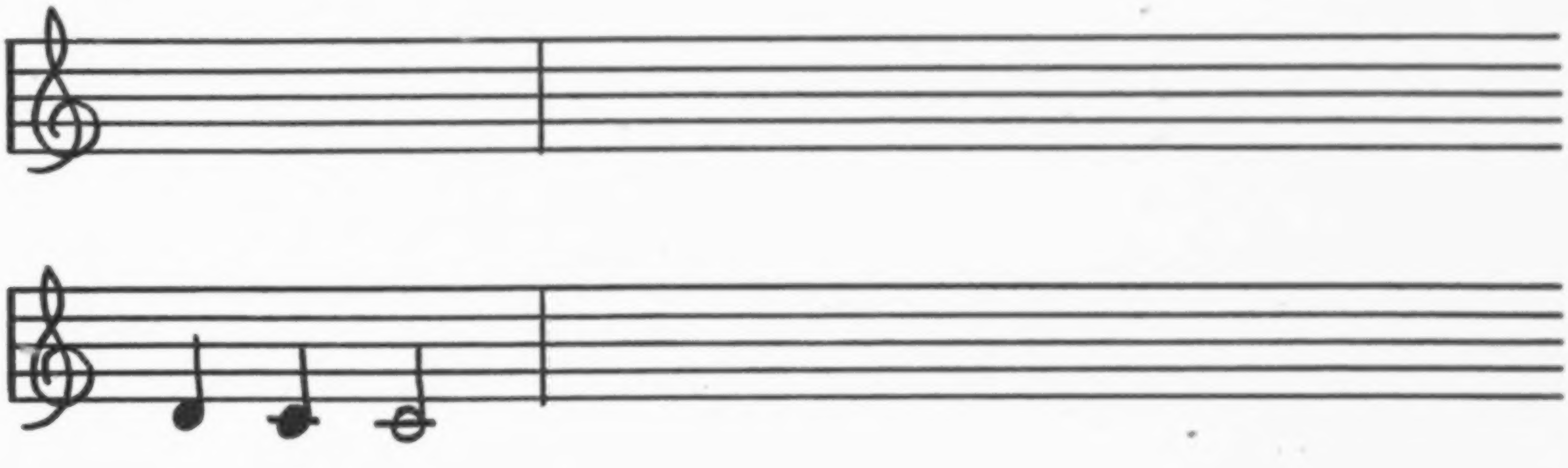

①
②
③
④
Tpt.I
Tpt.II
HRN.
TRB.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

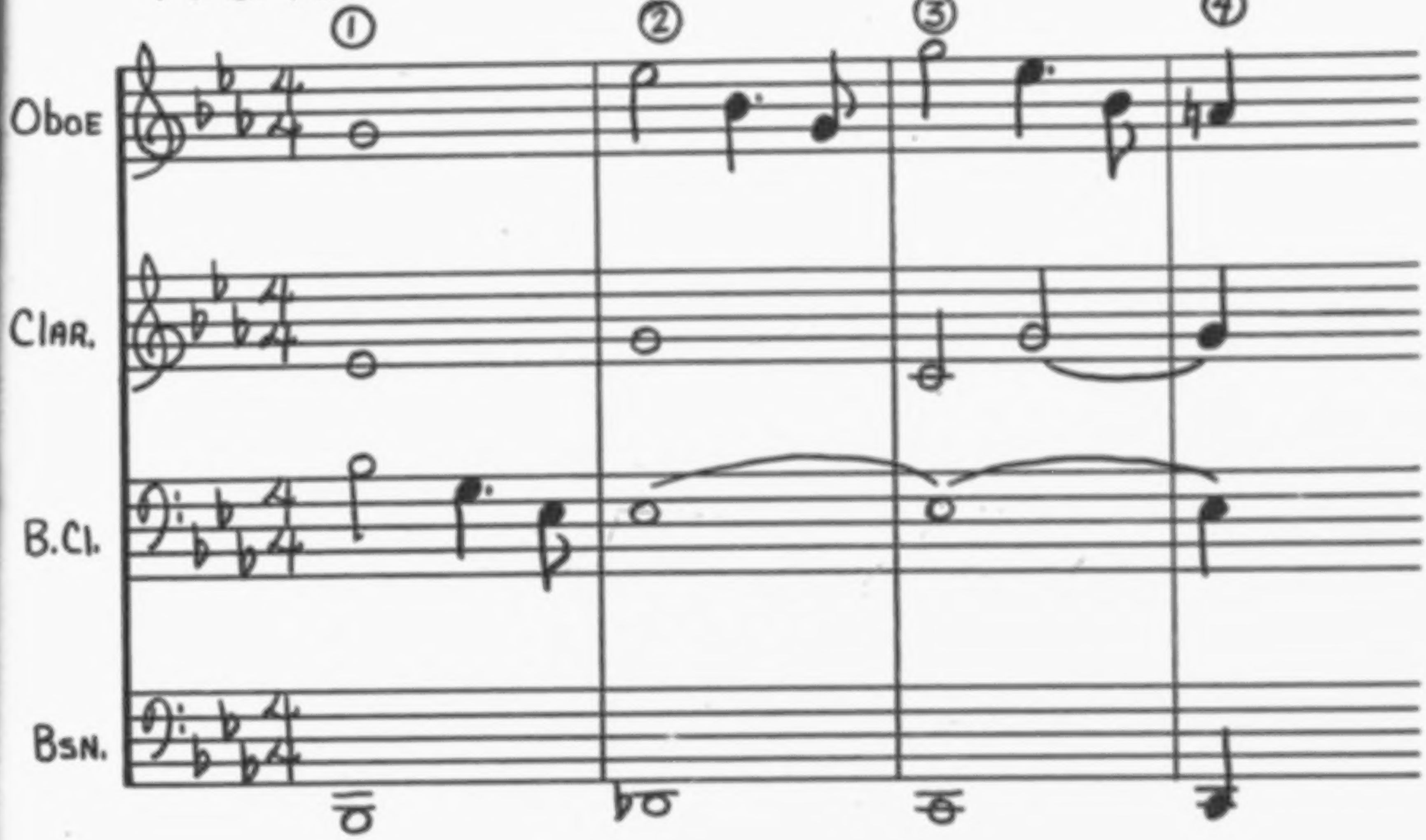
C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



5628

NO.12

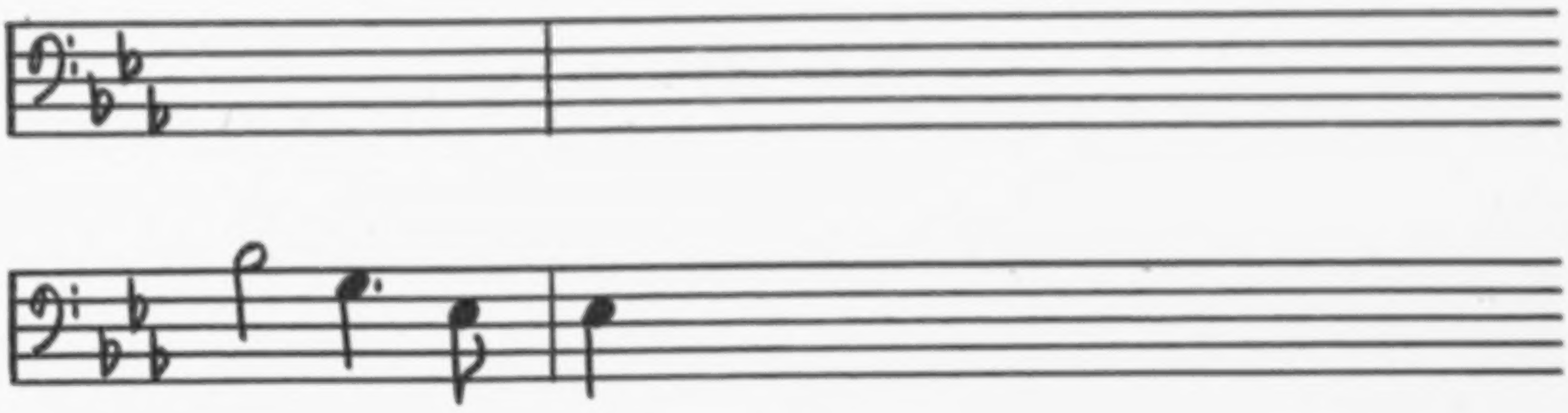

①
②
③
④
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

XIII

NAME ____________________________________

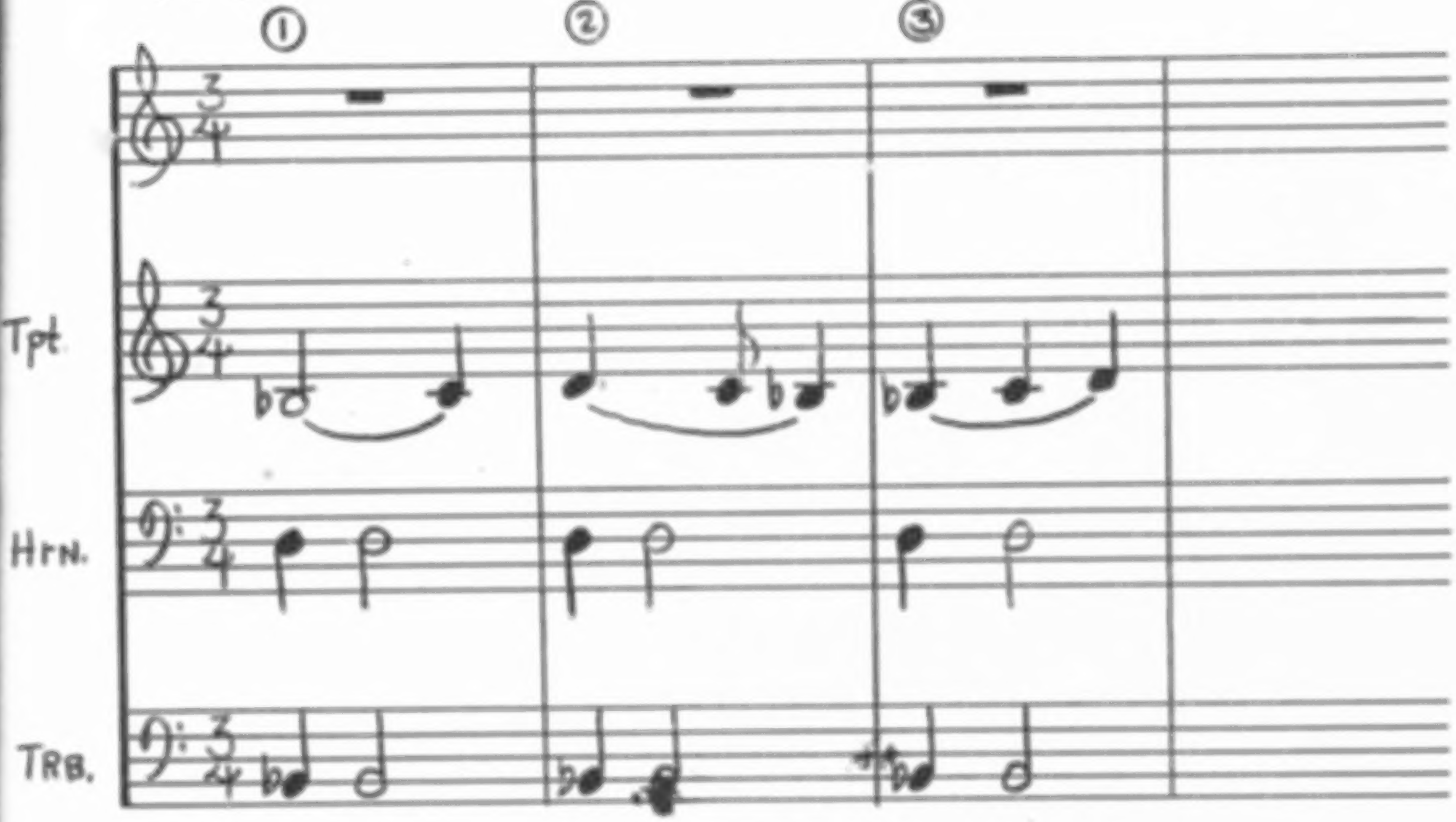
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO. 1

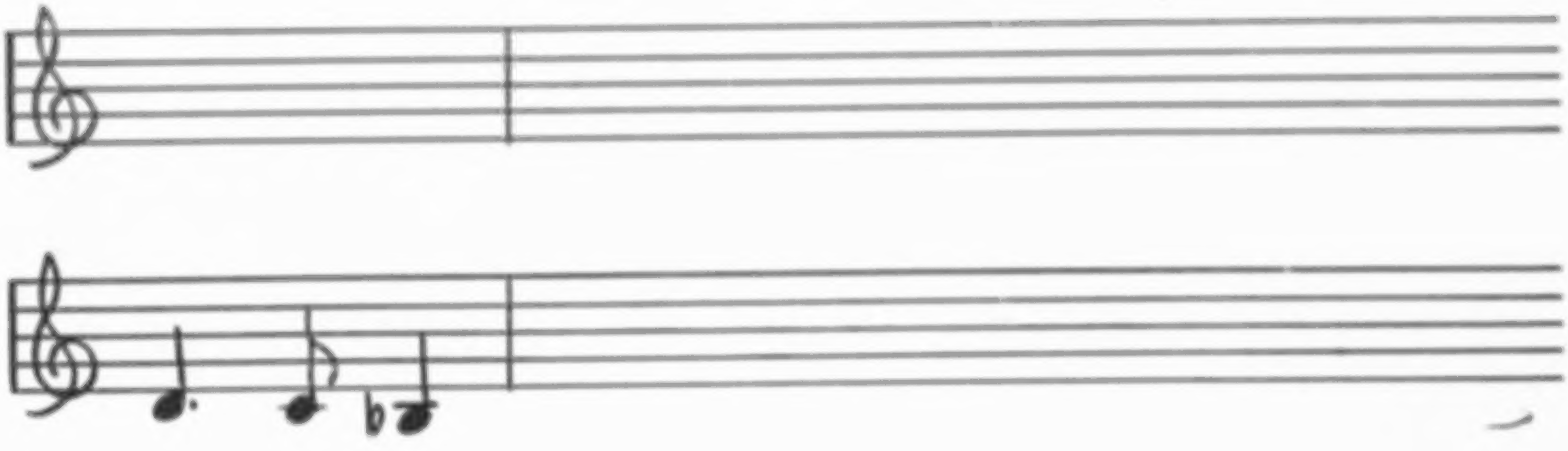


A. The error occurred in measure ______________.

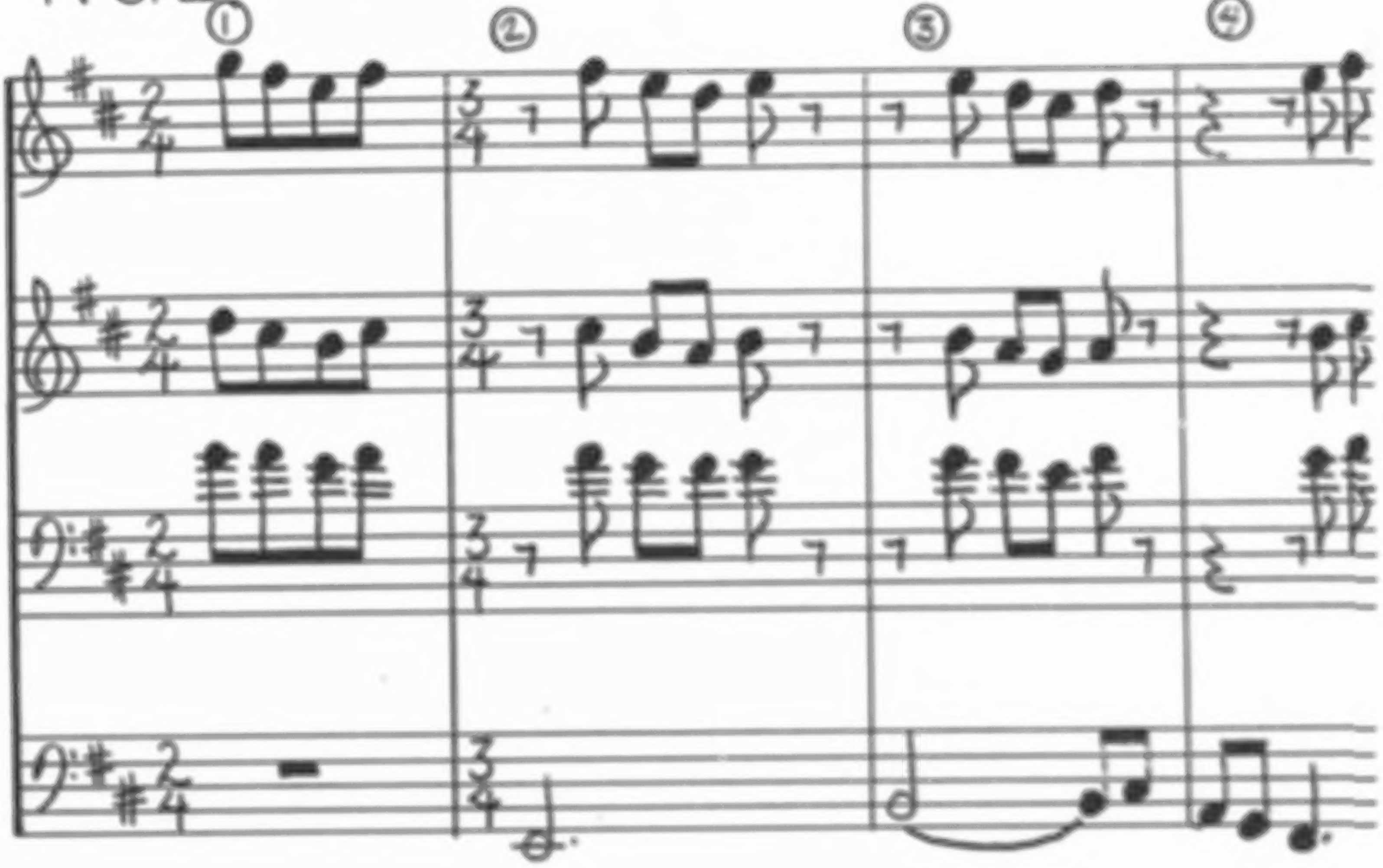
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 2

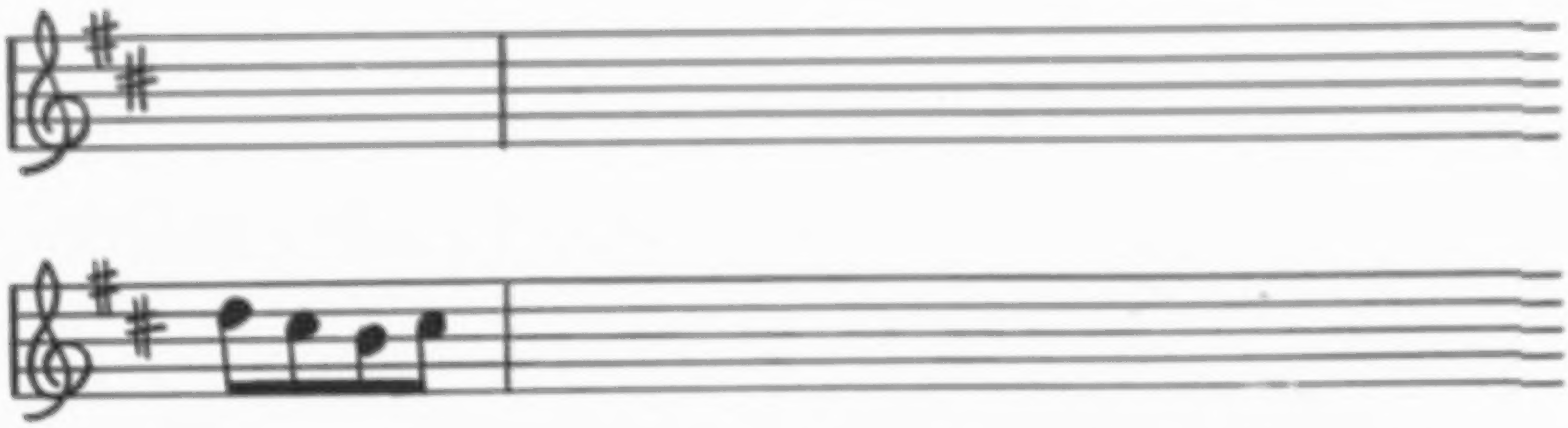

①
②
③
④
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

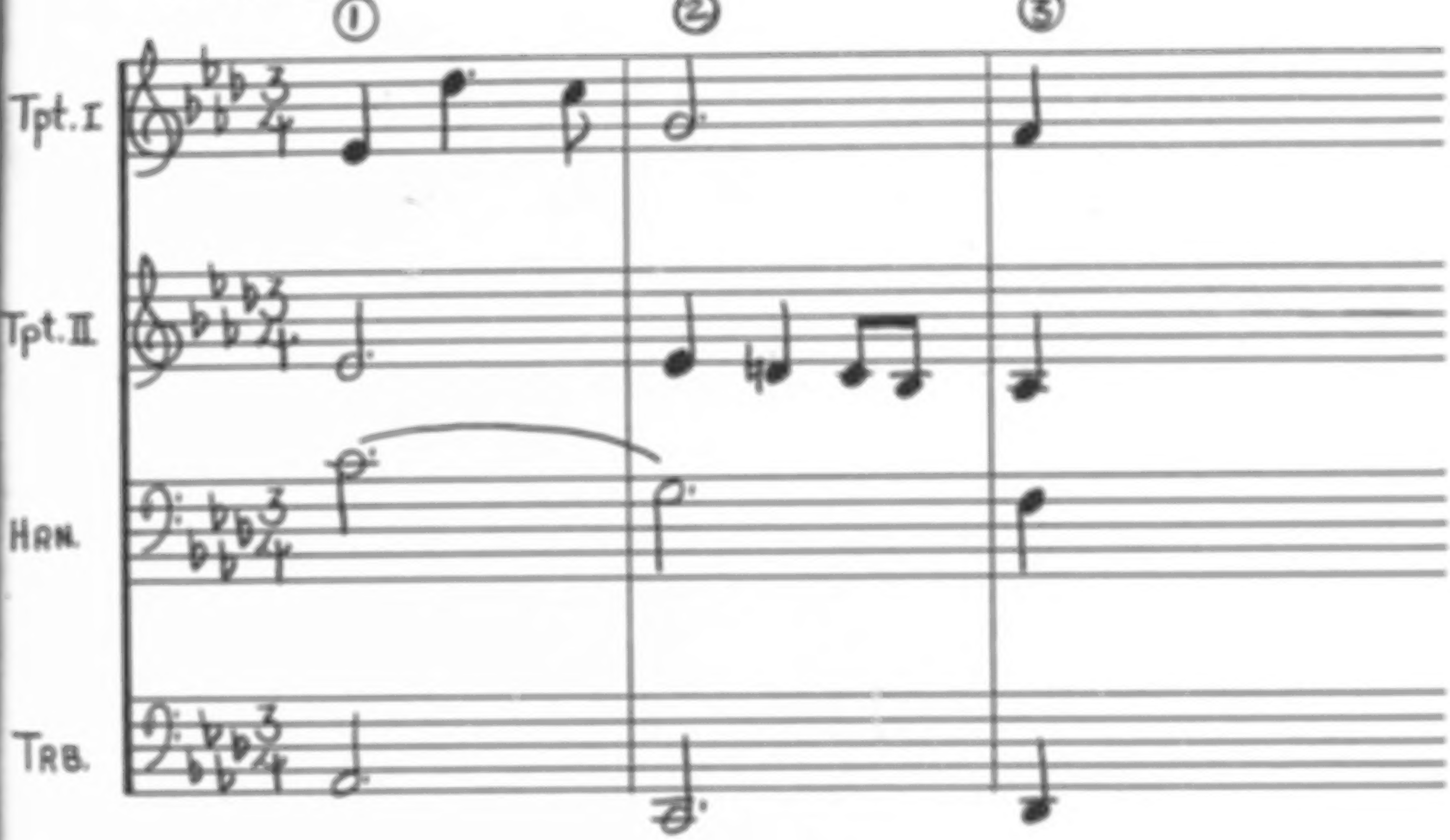
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.3

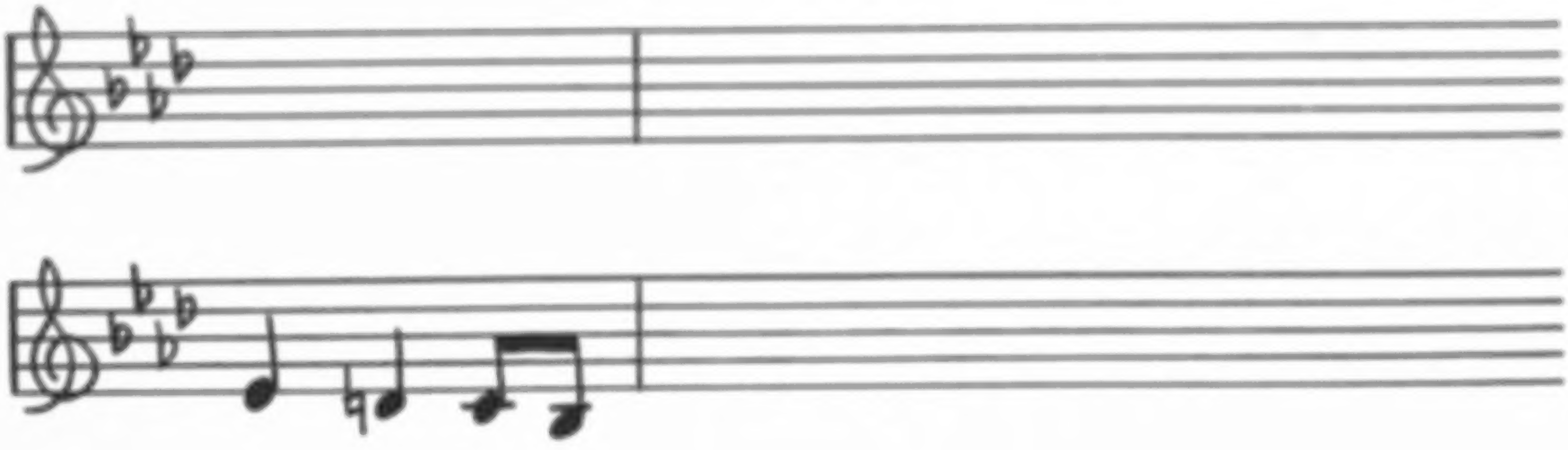

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

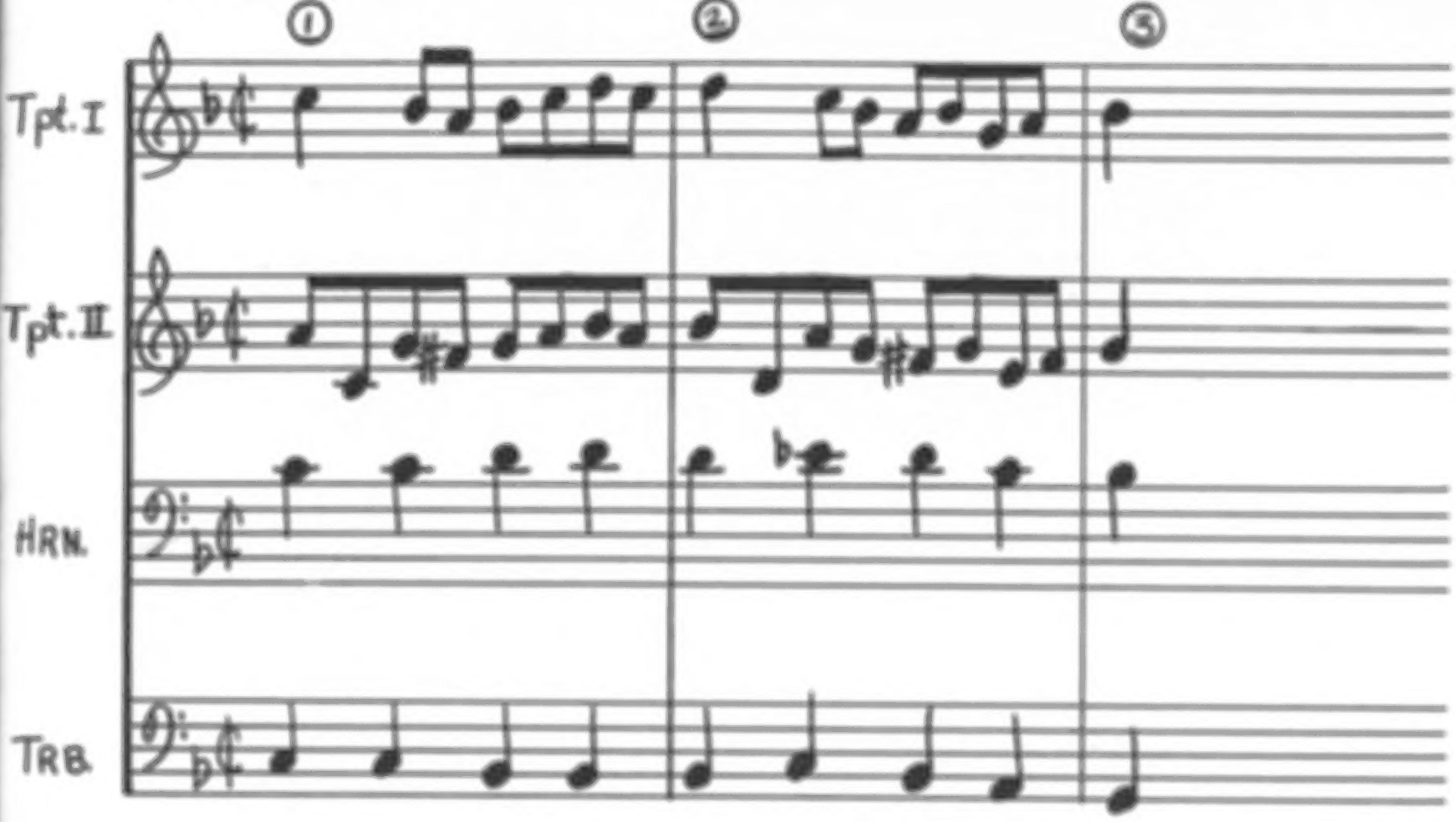
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4

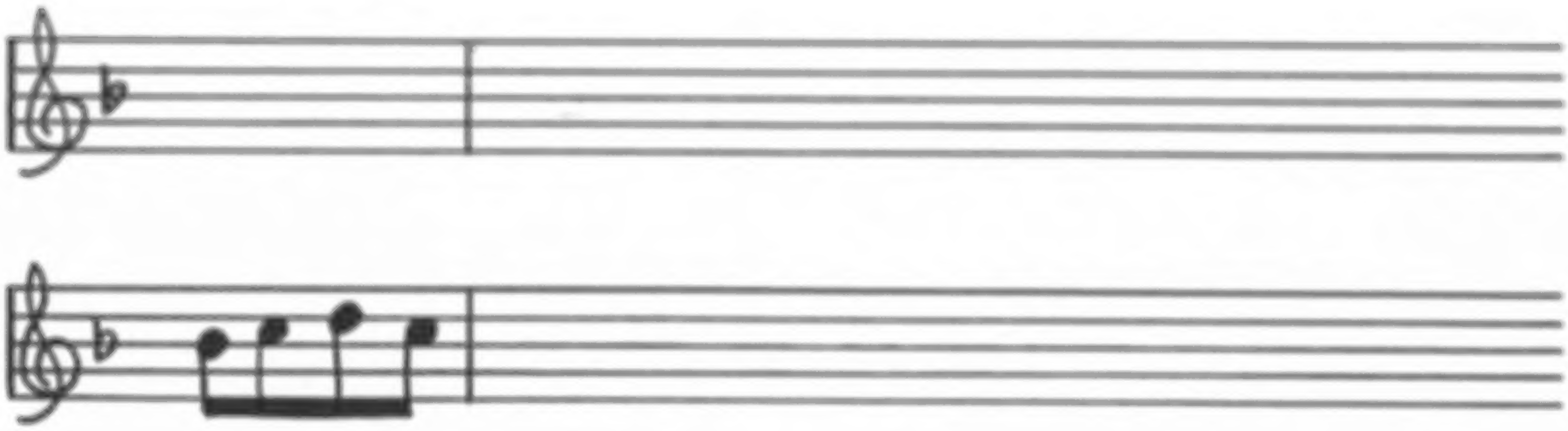

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

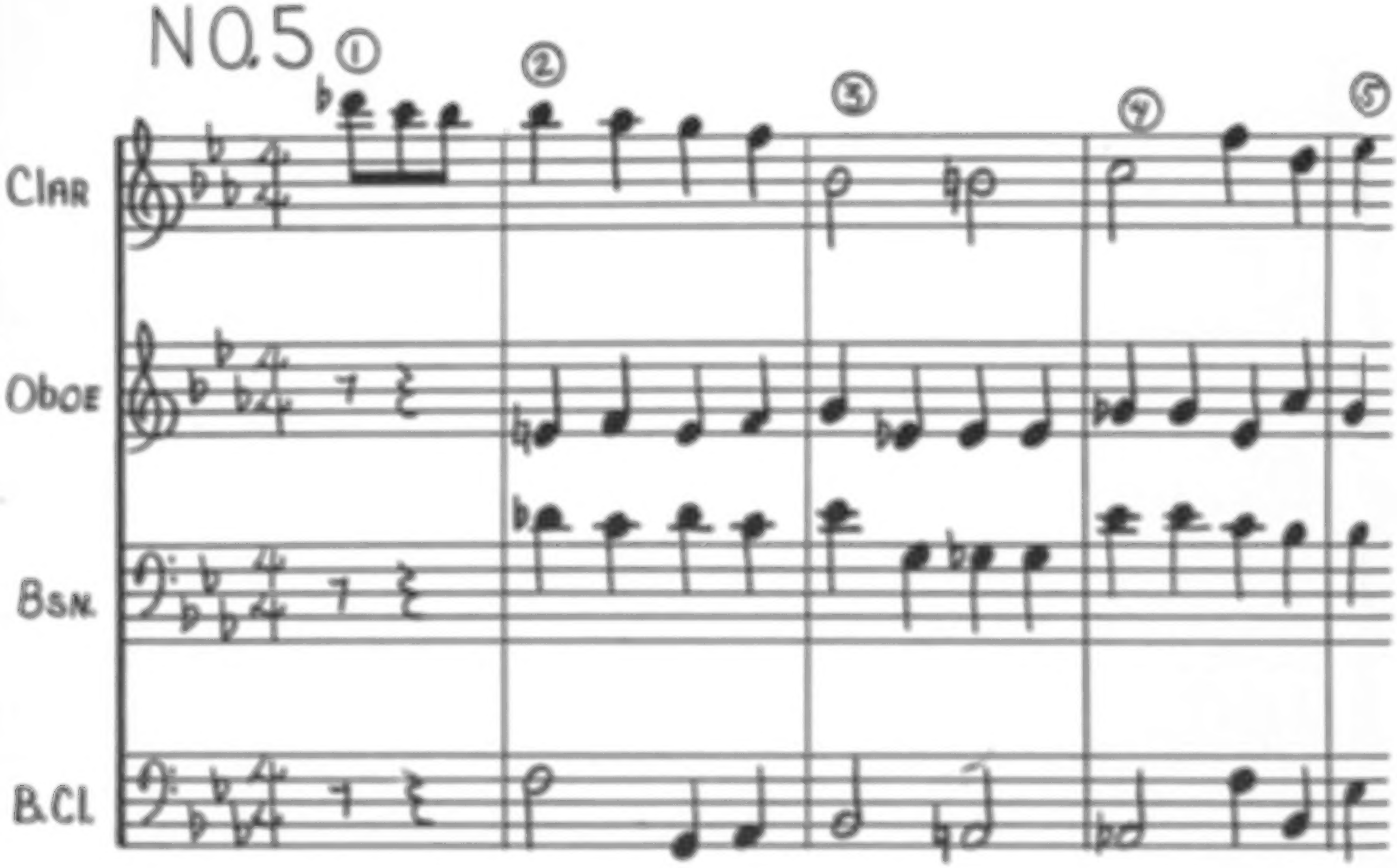
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.5

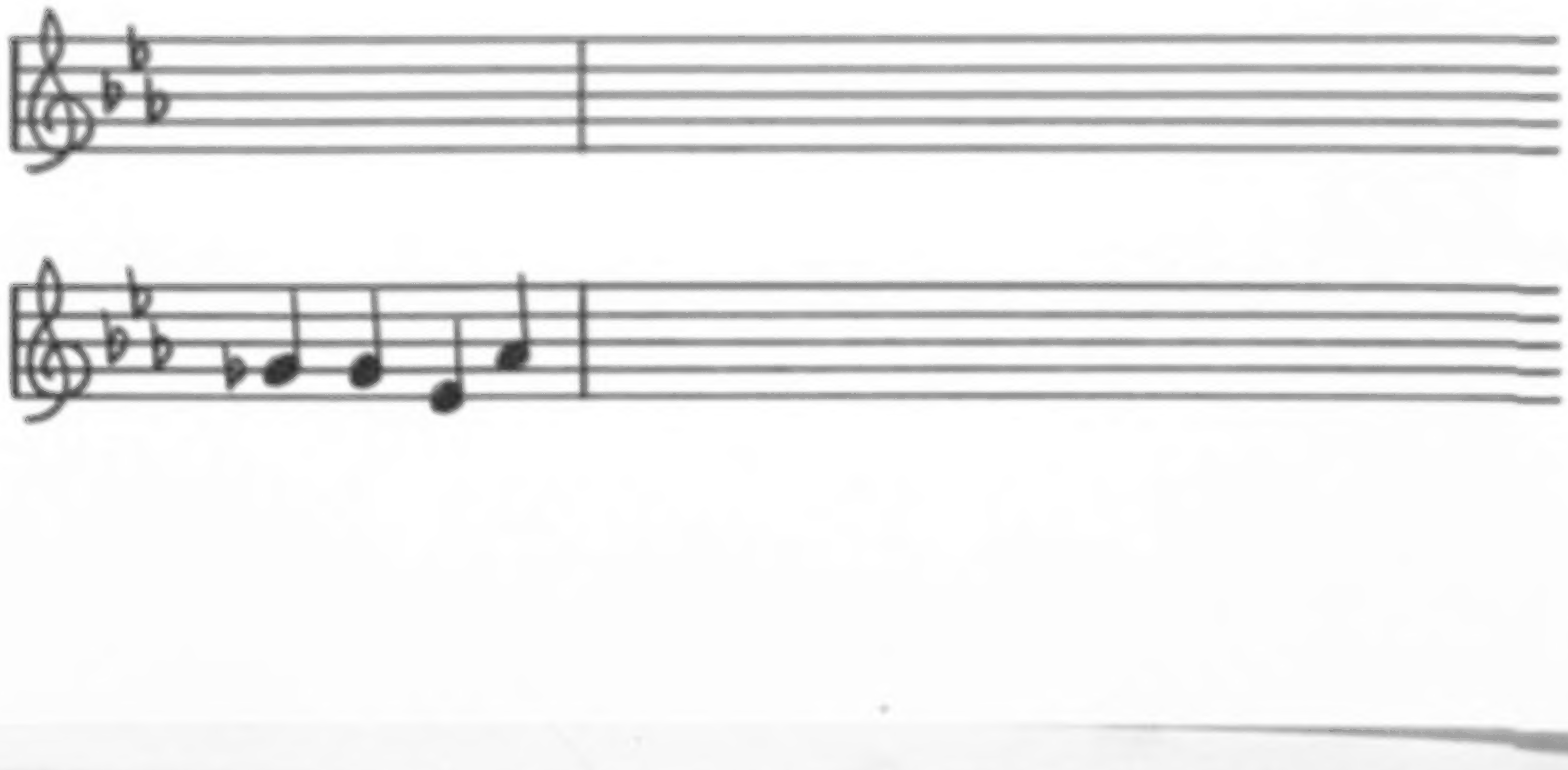

①
②
③
④
⑤
Clar
Oboe
Bsn.
B.Cl

A. The error occurred in measure ________________.

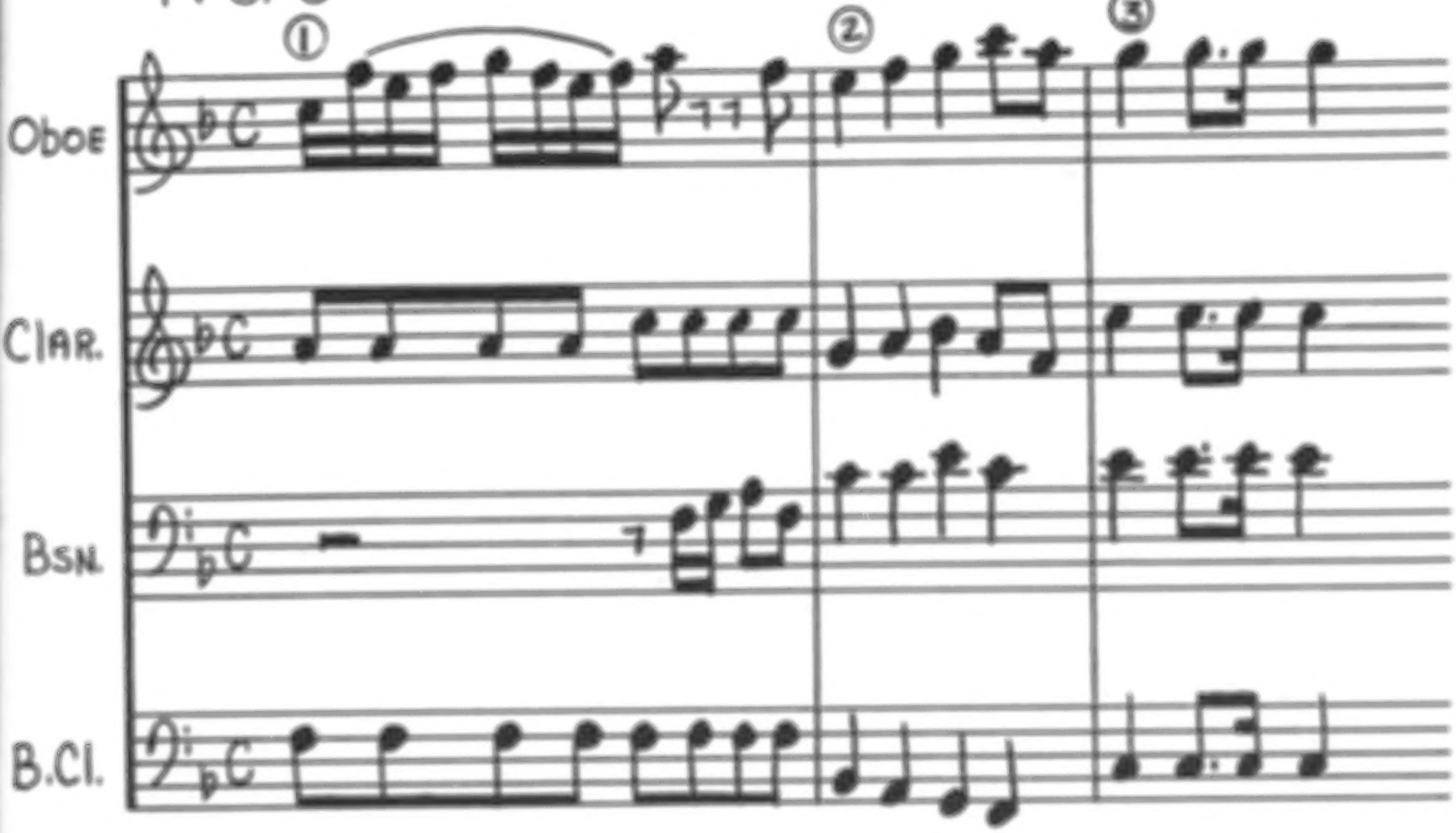
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

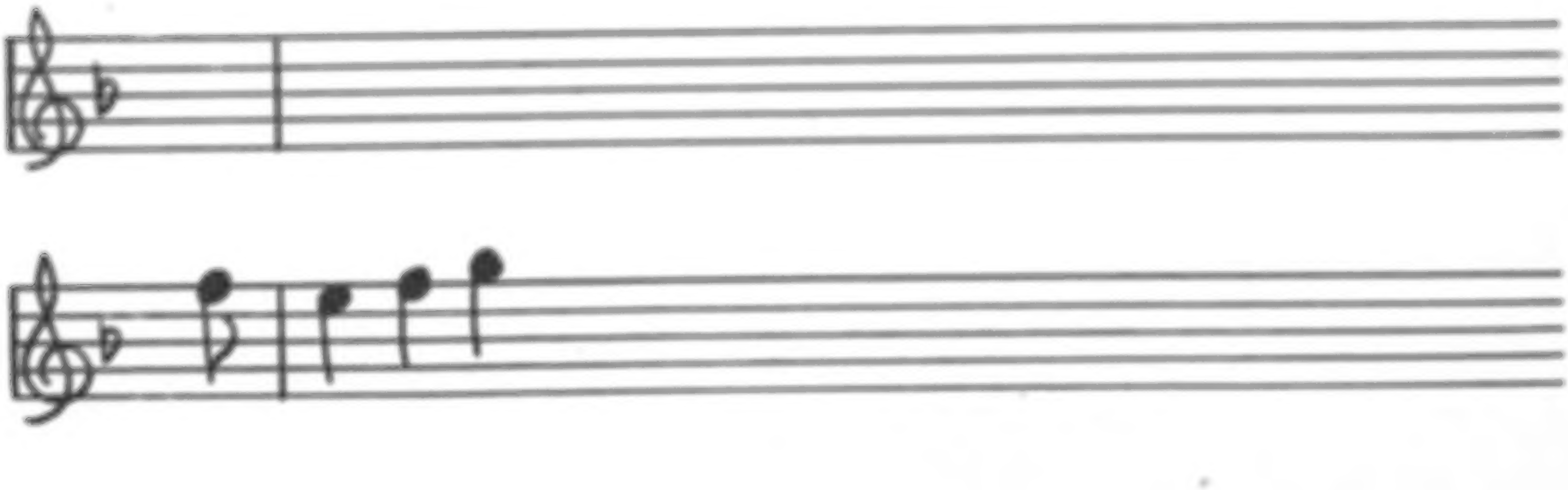

①
②
③
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

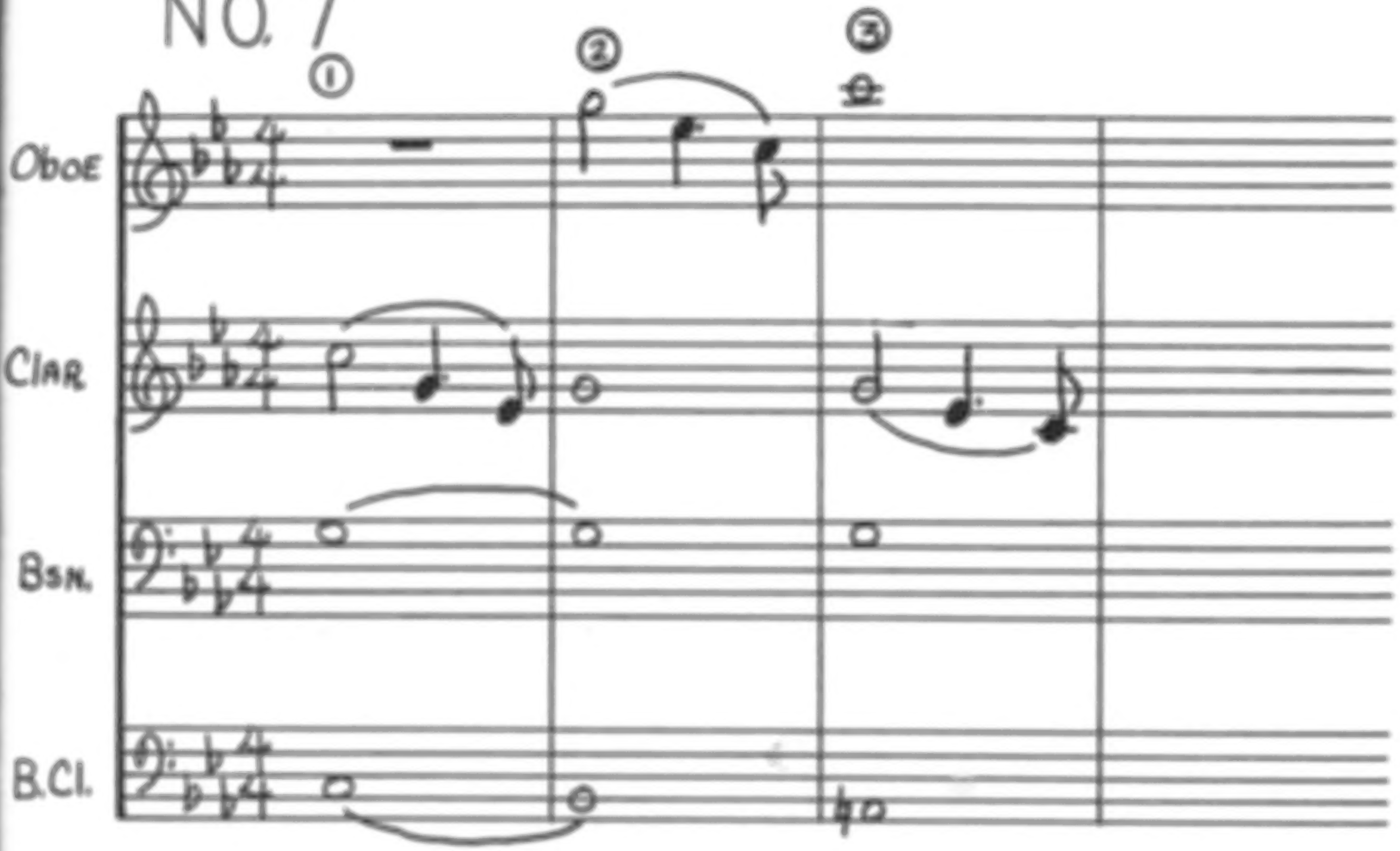
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

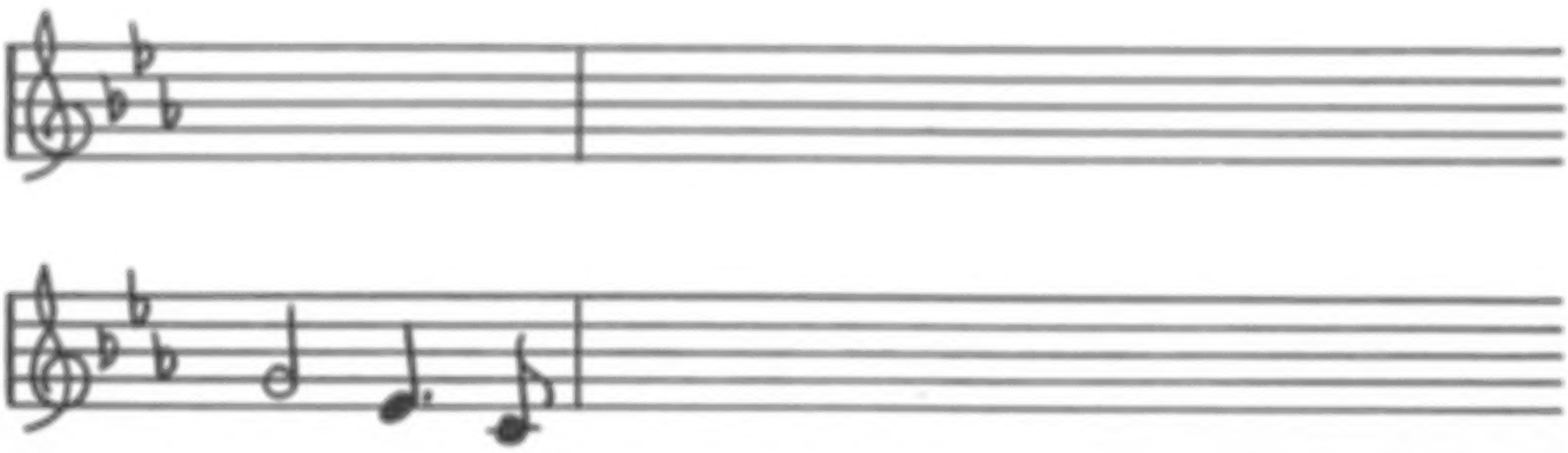

①
②
③
Oboe
Clar
Bsn.
B.Cl.

A. The error occurred in measure ______________.

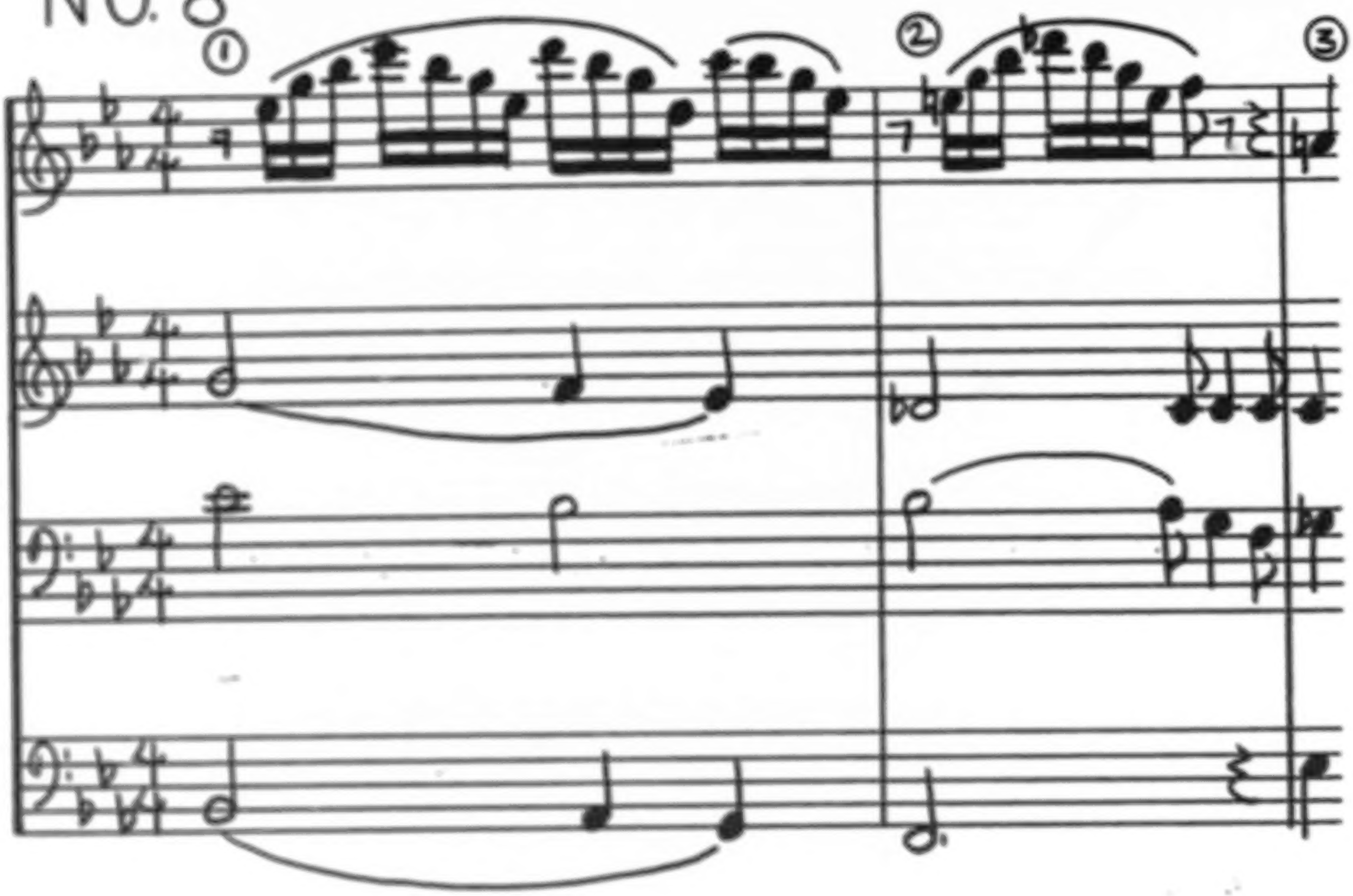
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

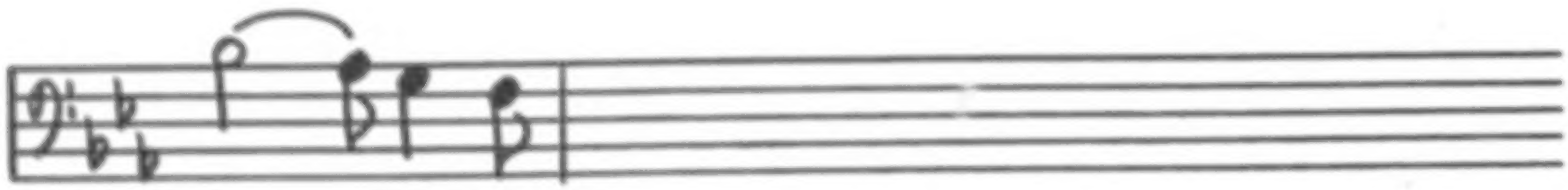


A. The error occurred in measure ____________.

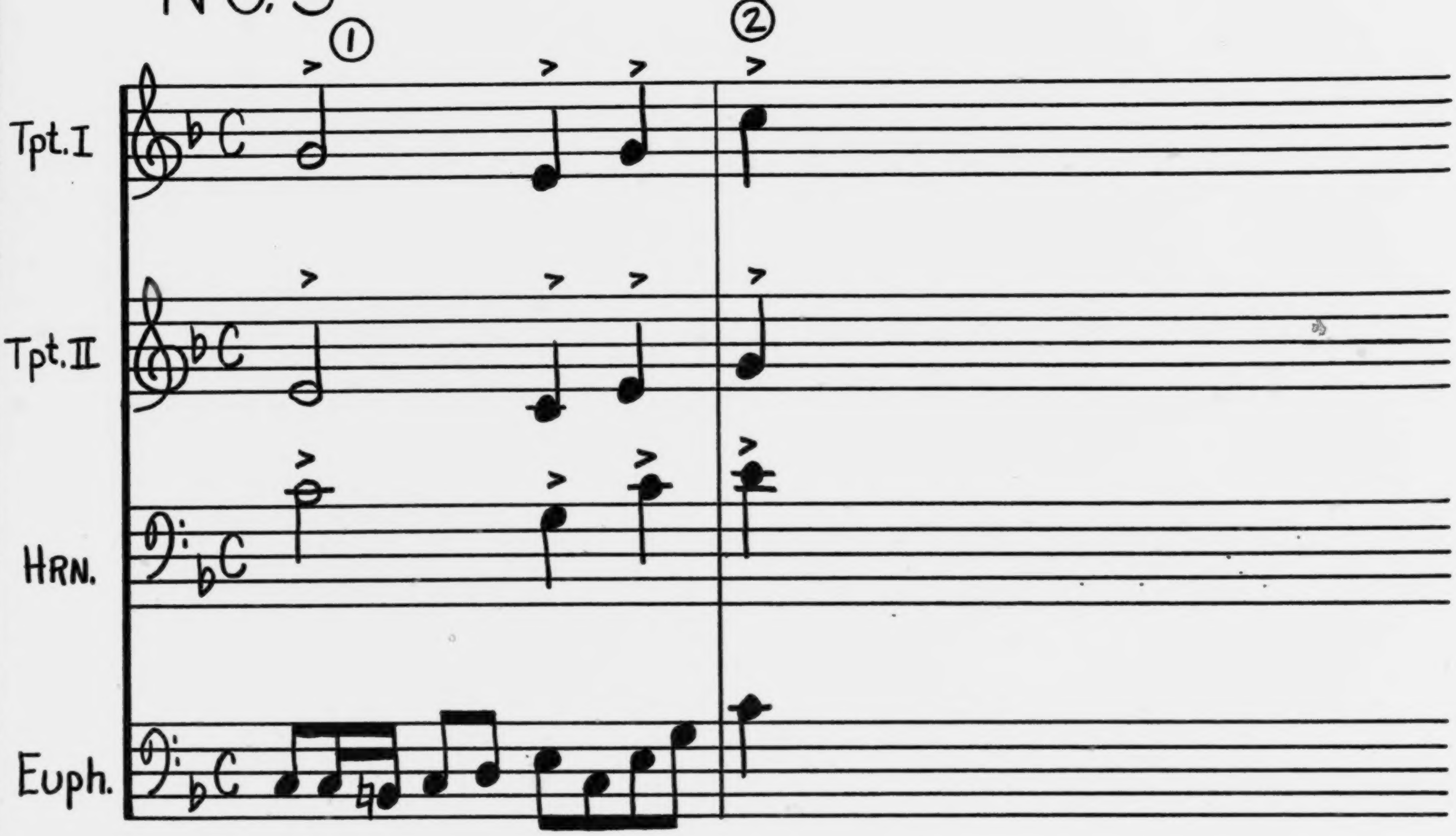
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

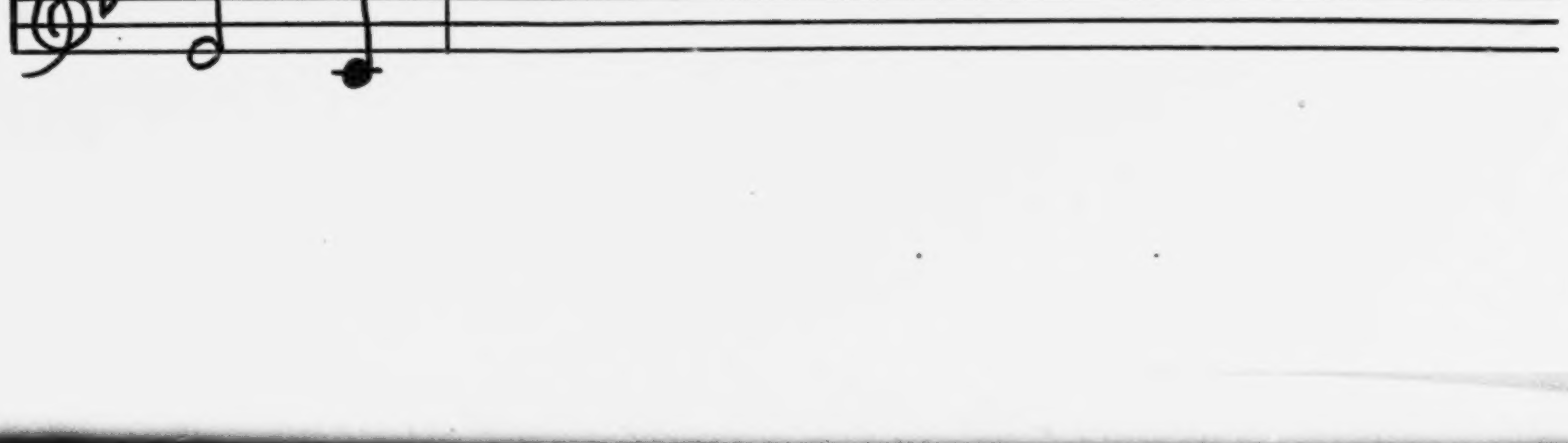

①
②
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

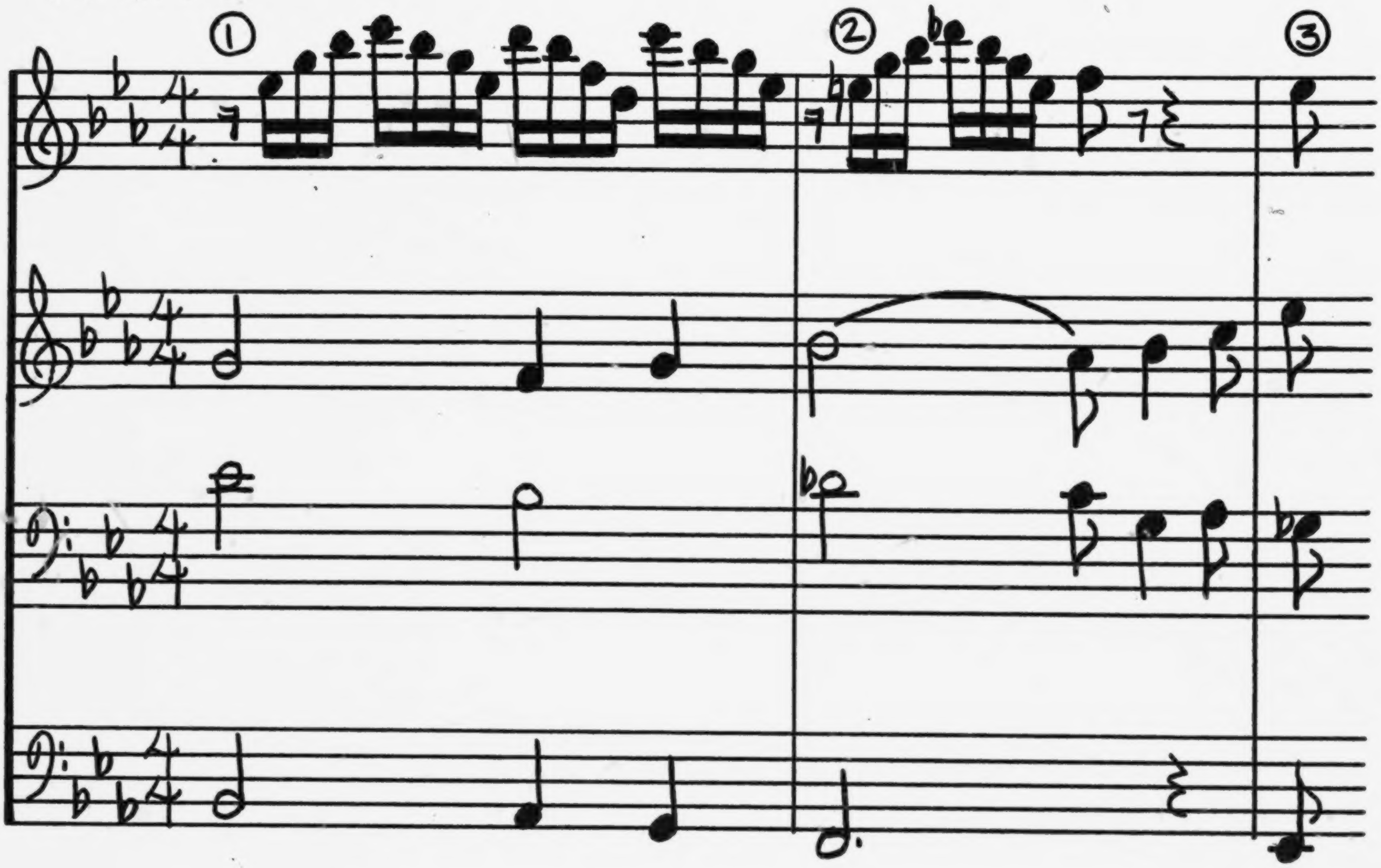
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

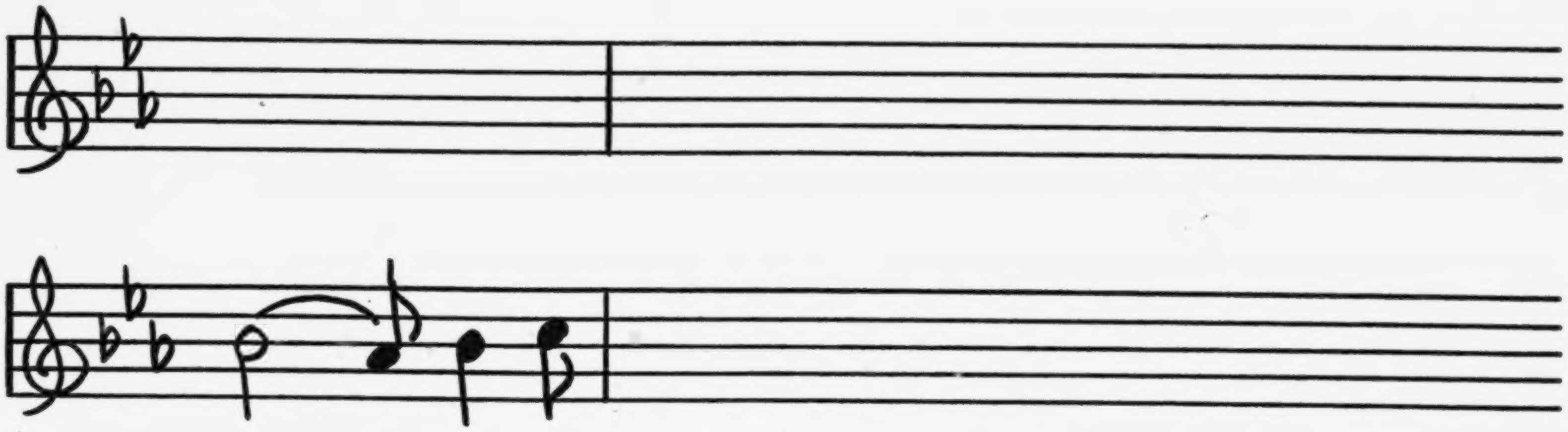


A. The error occurred in measure ______________.

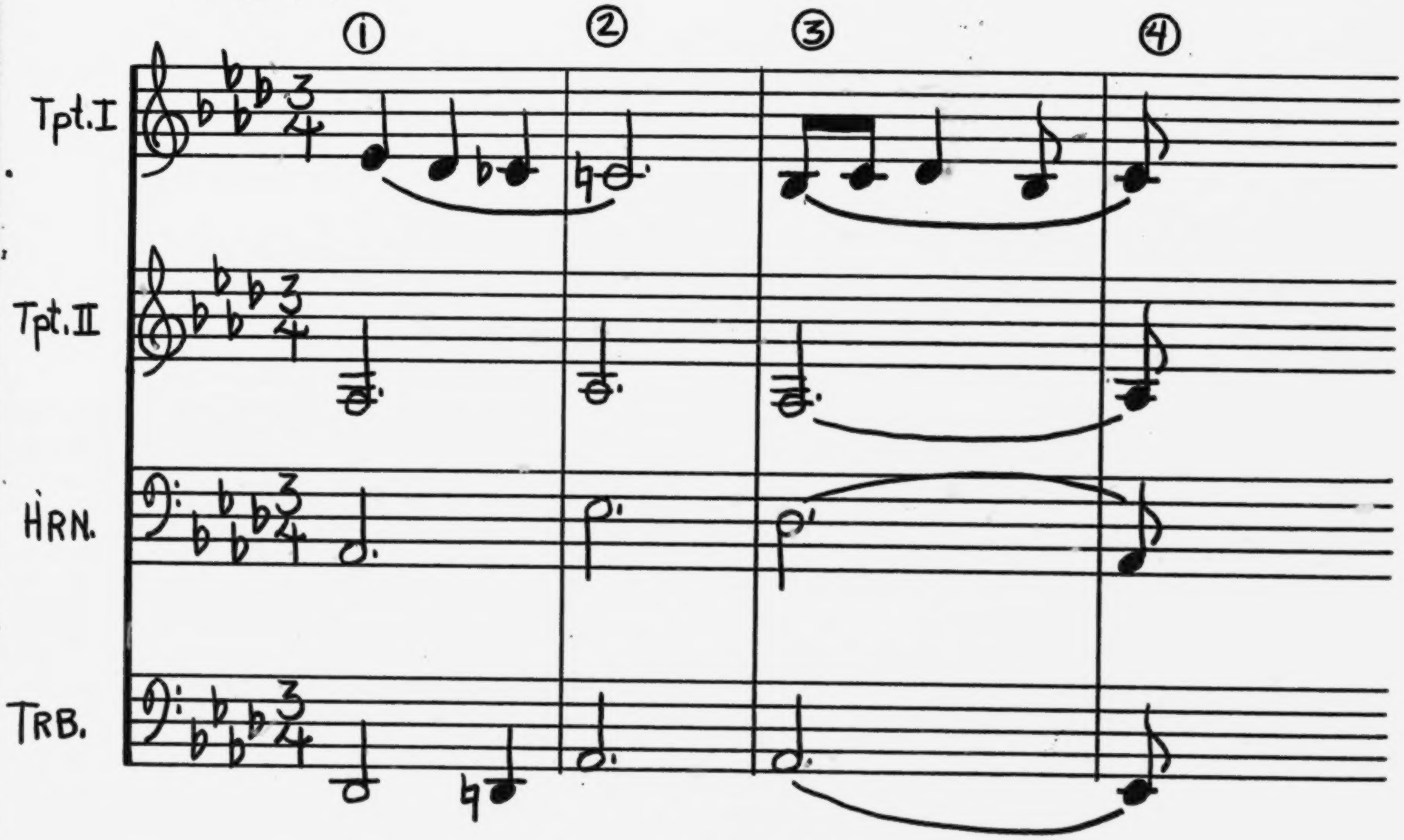
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.11

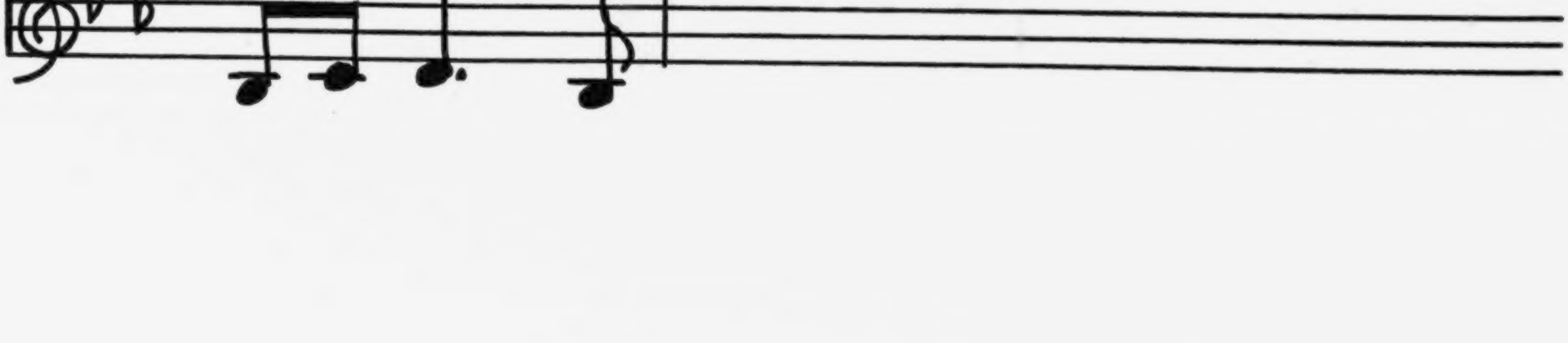

①
②
③
④
Tpt.I
Tpt.II
HRN.
TRB.

A. The error occurred in measure ______________.

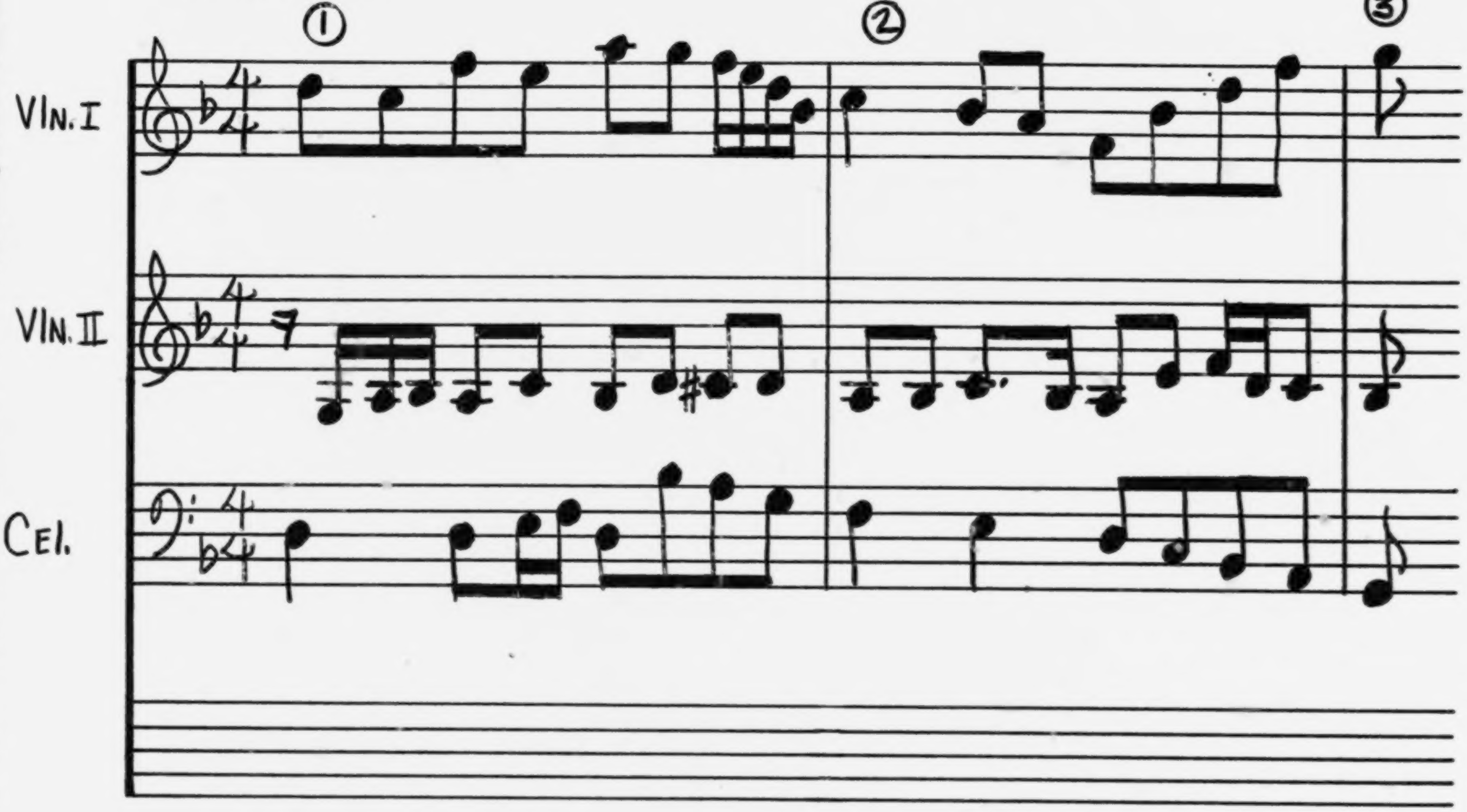
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 12

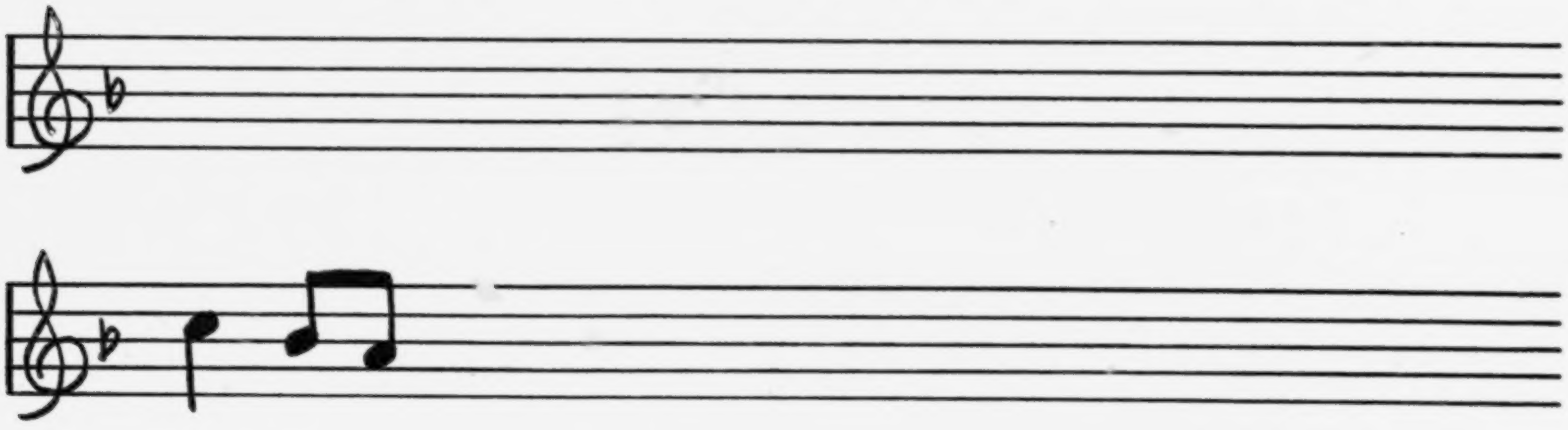


A. The error occurred in measure ____________.

B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

XIV

NAME ________________________________

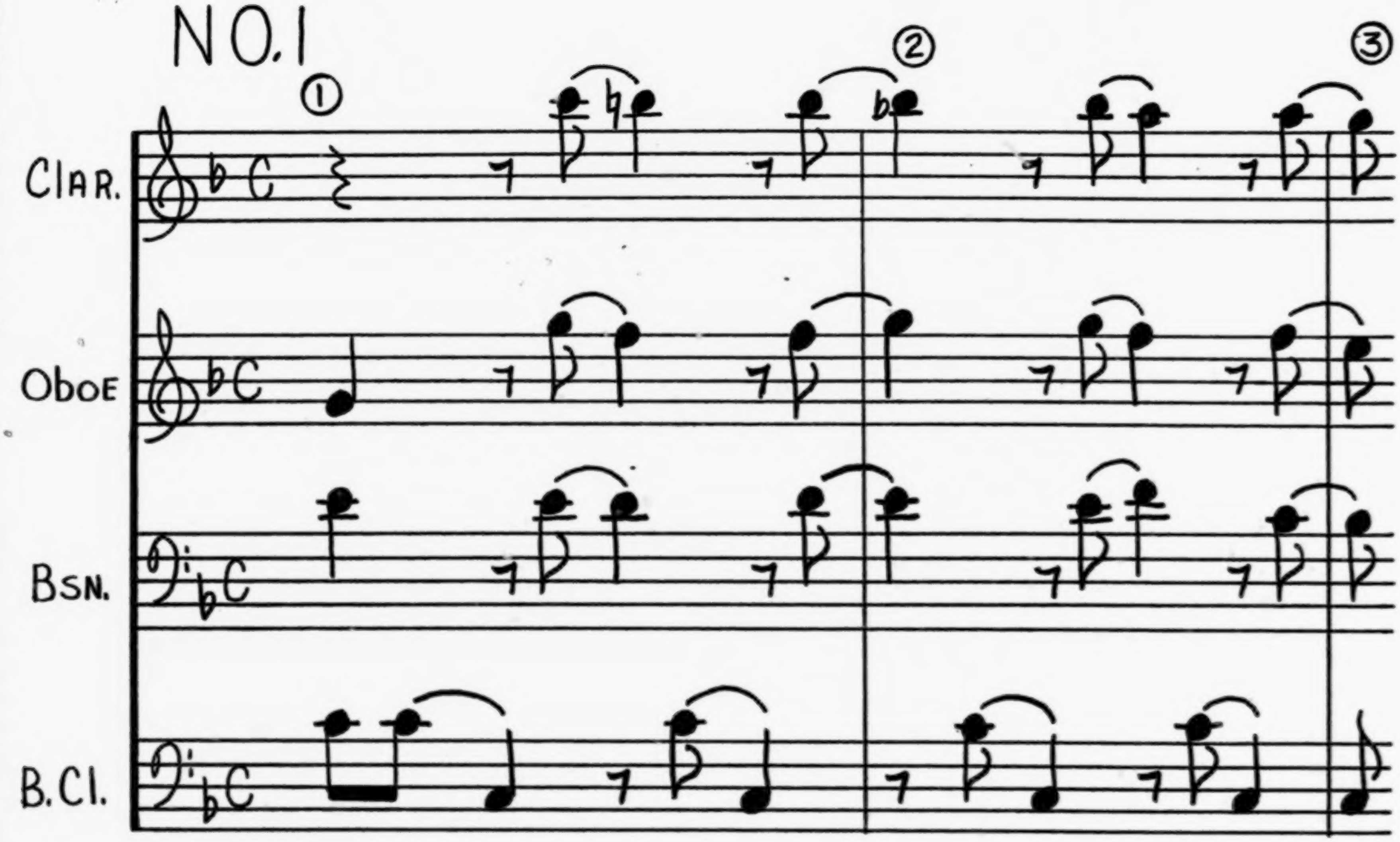
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

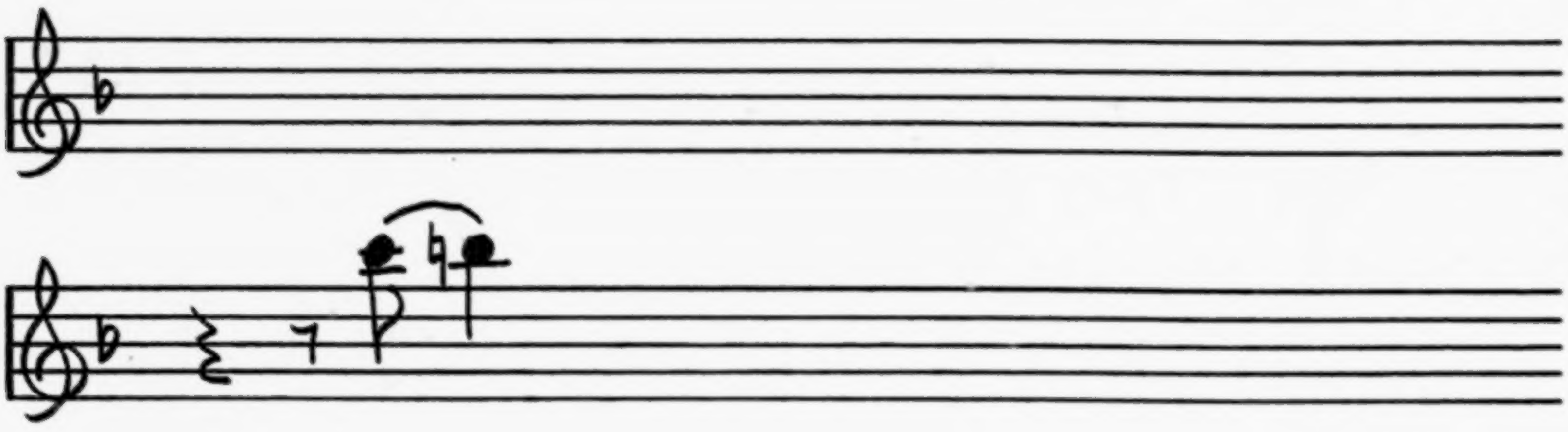

①
②
③
ClAR.
Oboe
Bsn.
B.Cl.

A. The error occurred in measure ______________.

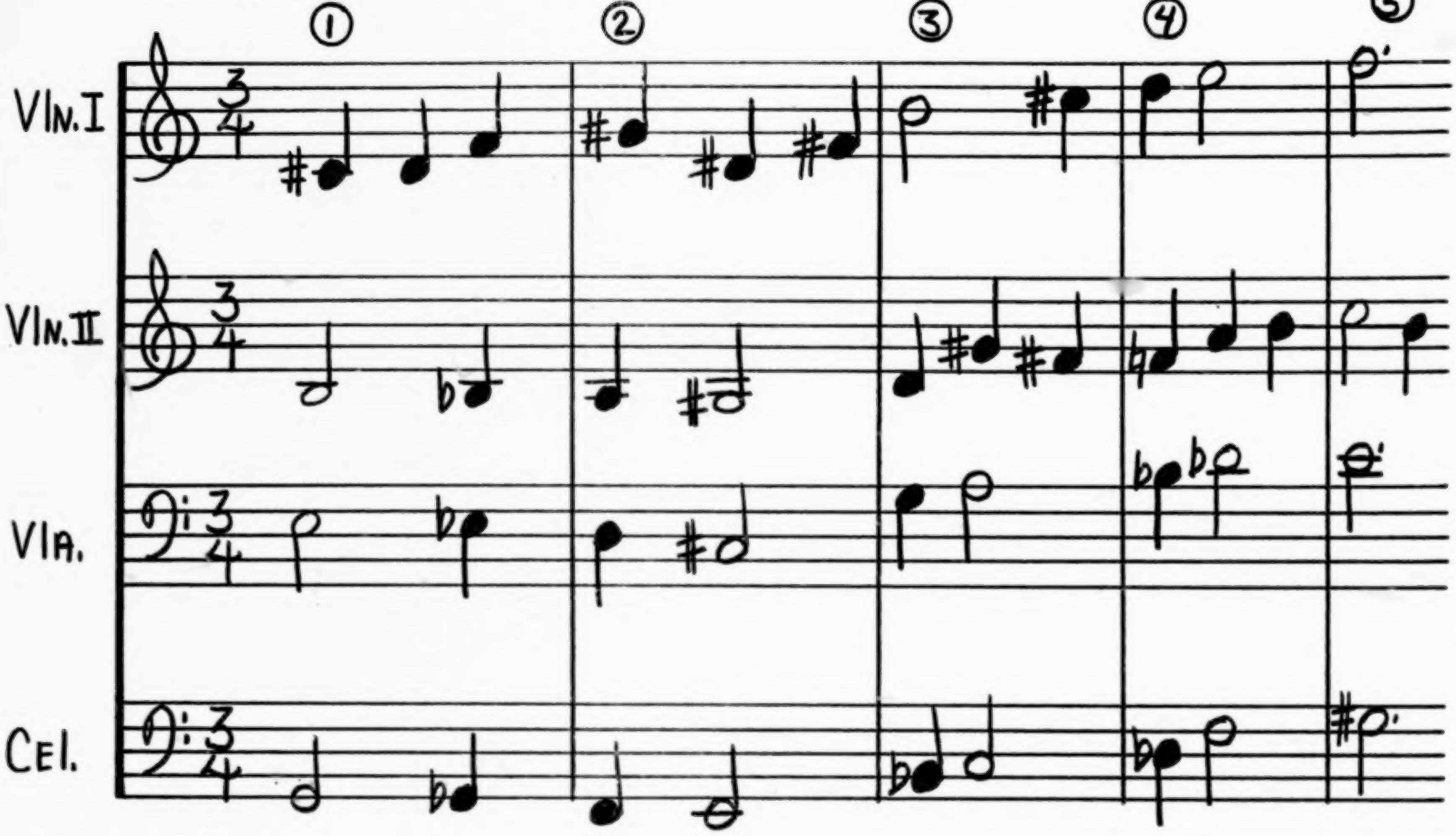
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 2

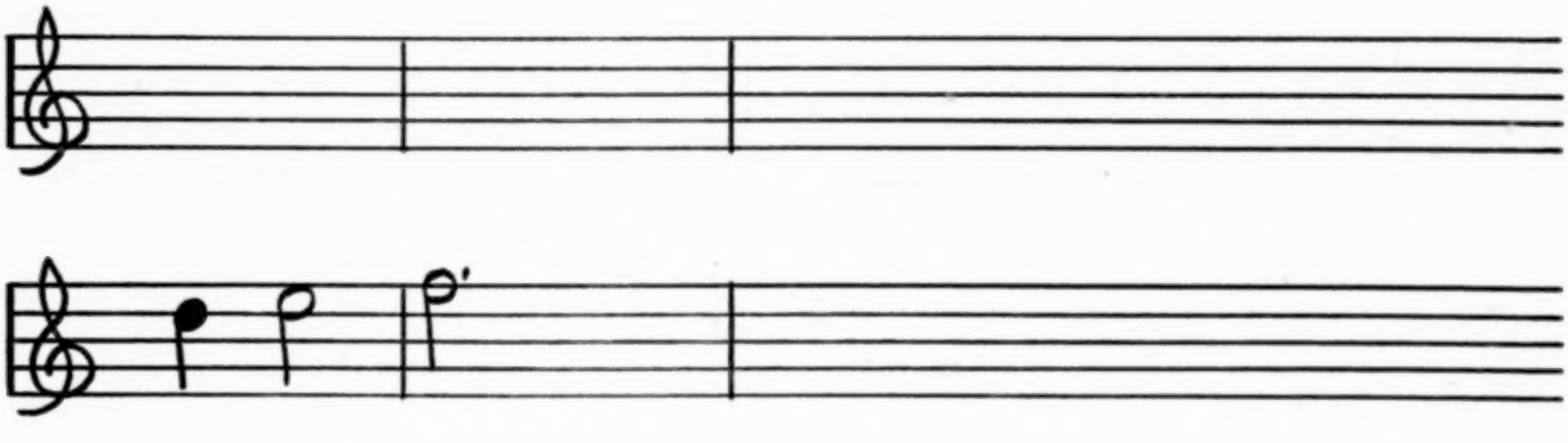

①
②
③
④
⑤
VIn. I
VIn. II
VIa.
Cel.

A. The error occurred in measure ____________.

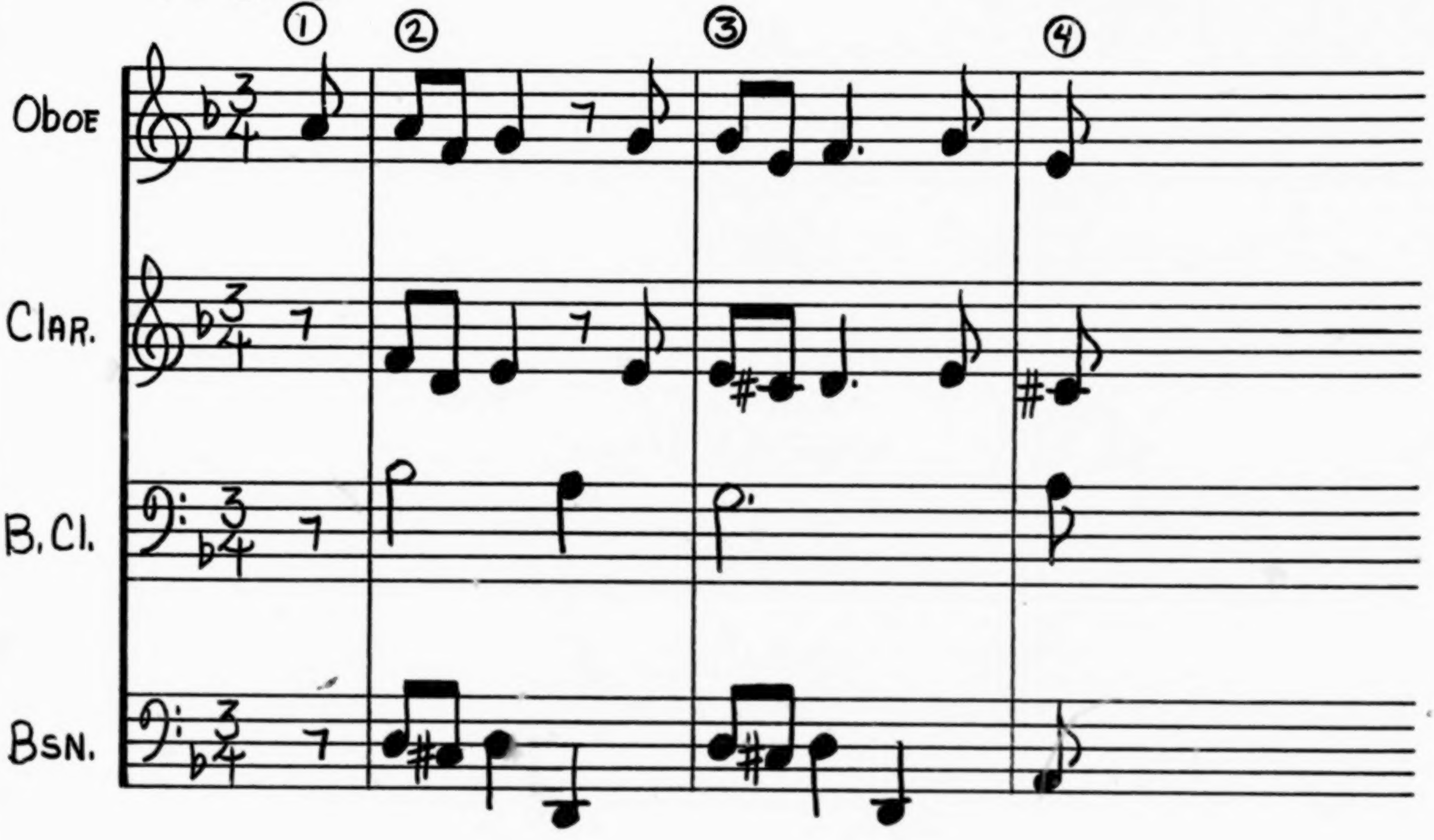
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

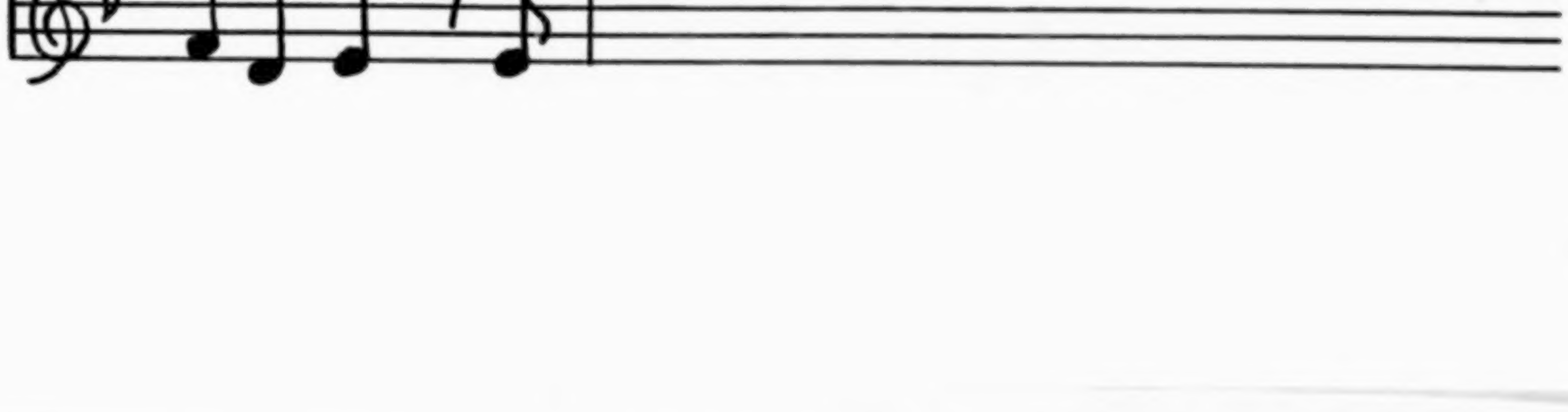

①
②
③
④
Oboe
Clar.
B. Cl.
Bsn.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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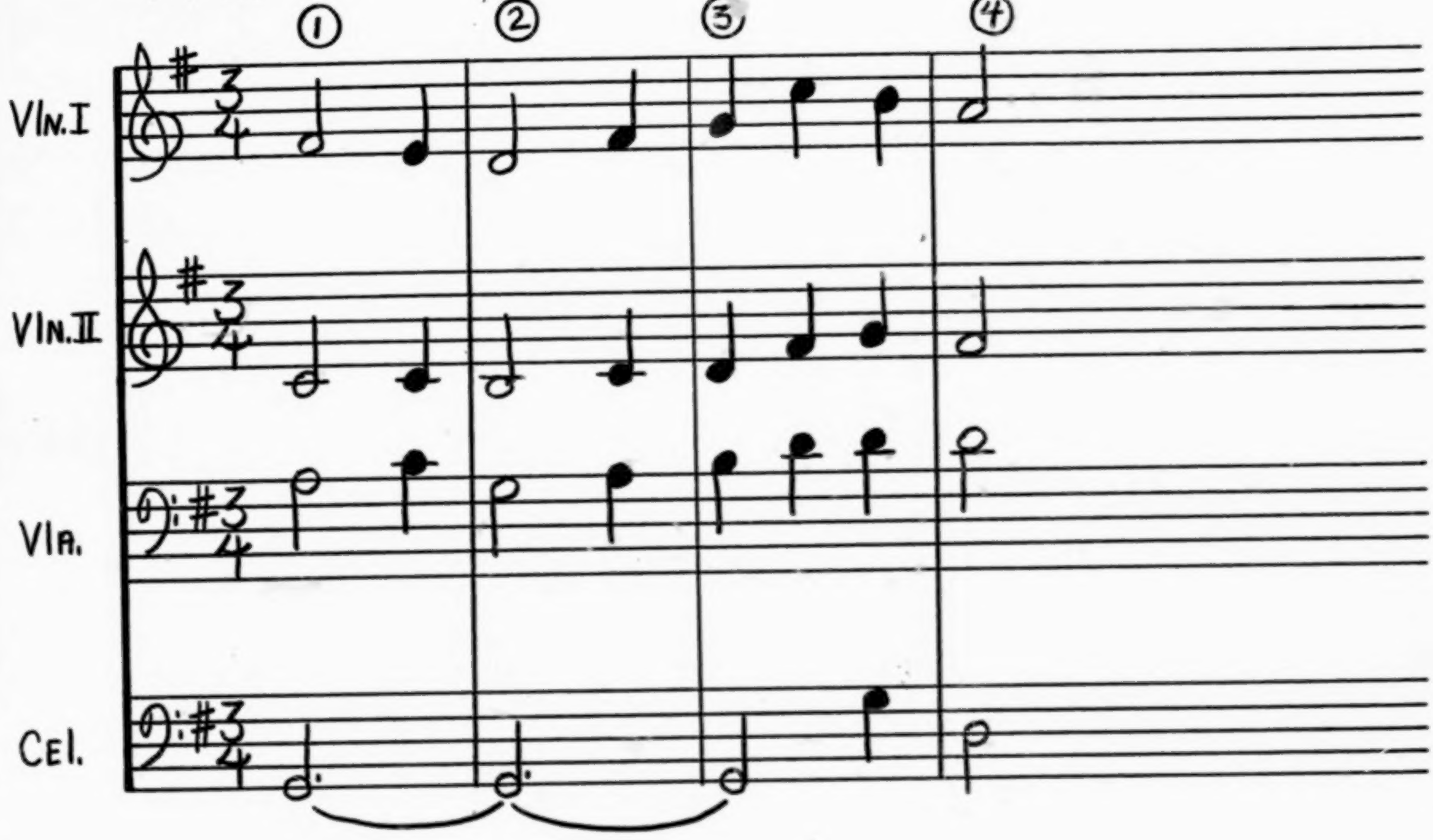
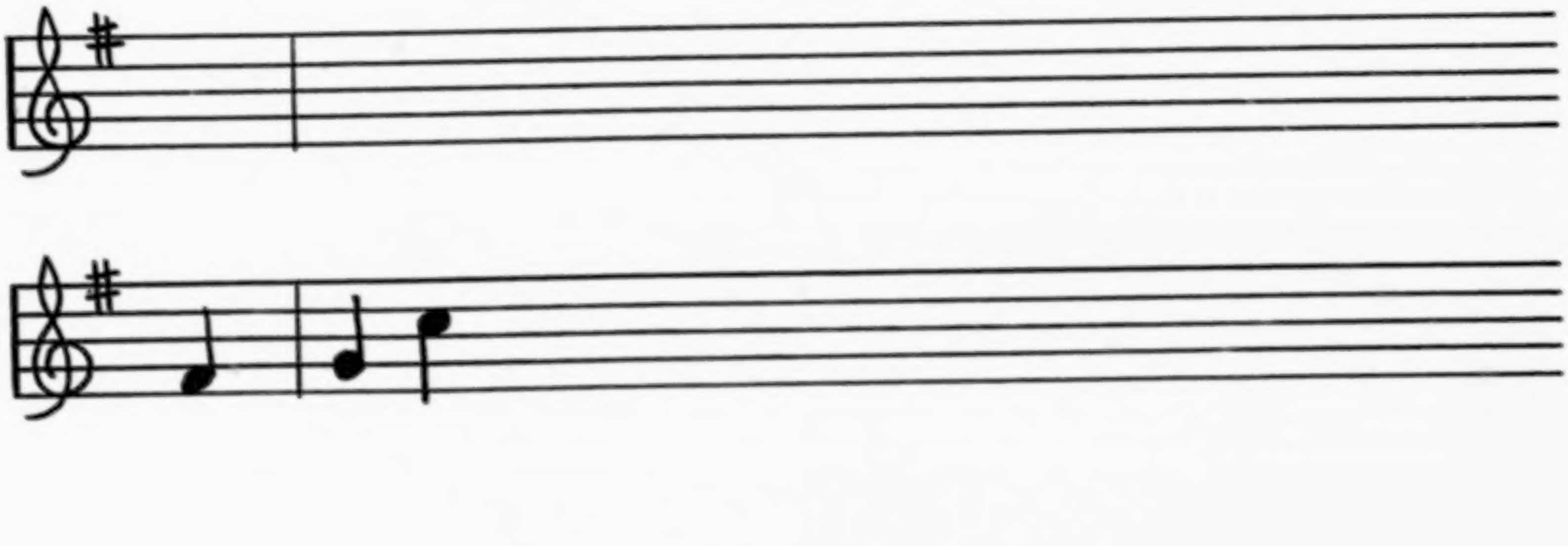

①
②
③
④
VIn. I
VIn. II
VIa.
Cel.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



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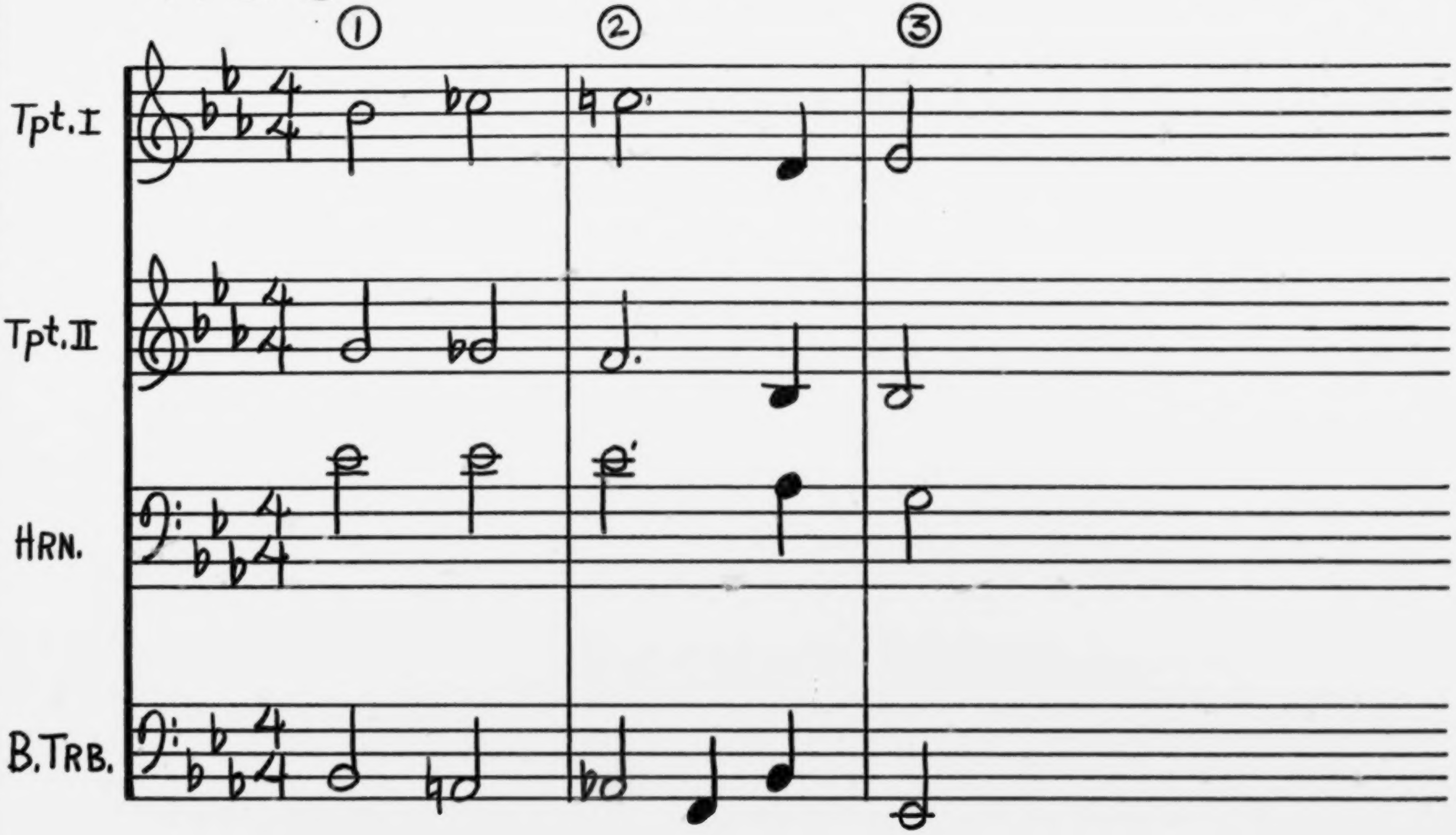
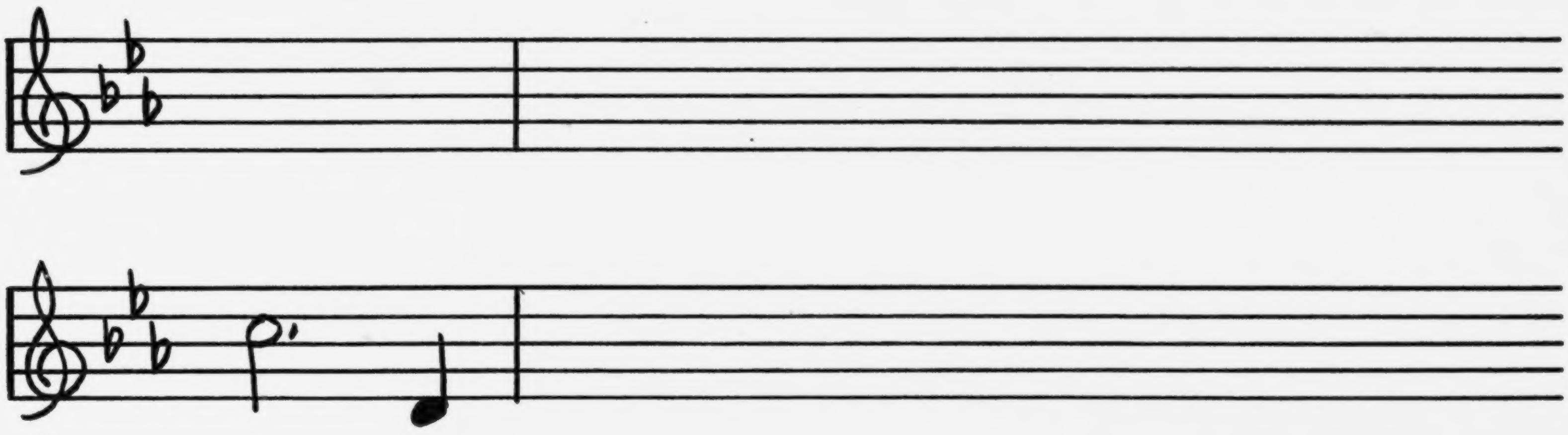

①
②
③
Tpt. I
Tpt. II
HRN.
B. TRB.

A. **The error occurred in measure ______________.**

B. **It was an error in P R (circle one).**

C. **The error was made by ______________________.**

D. **The following fragment is as written. On the staff above it write it as played.**



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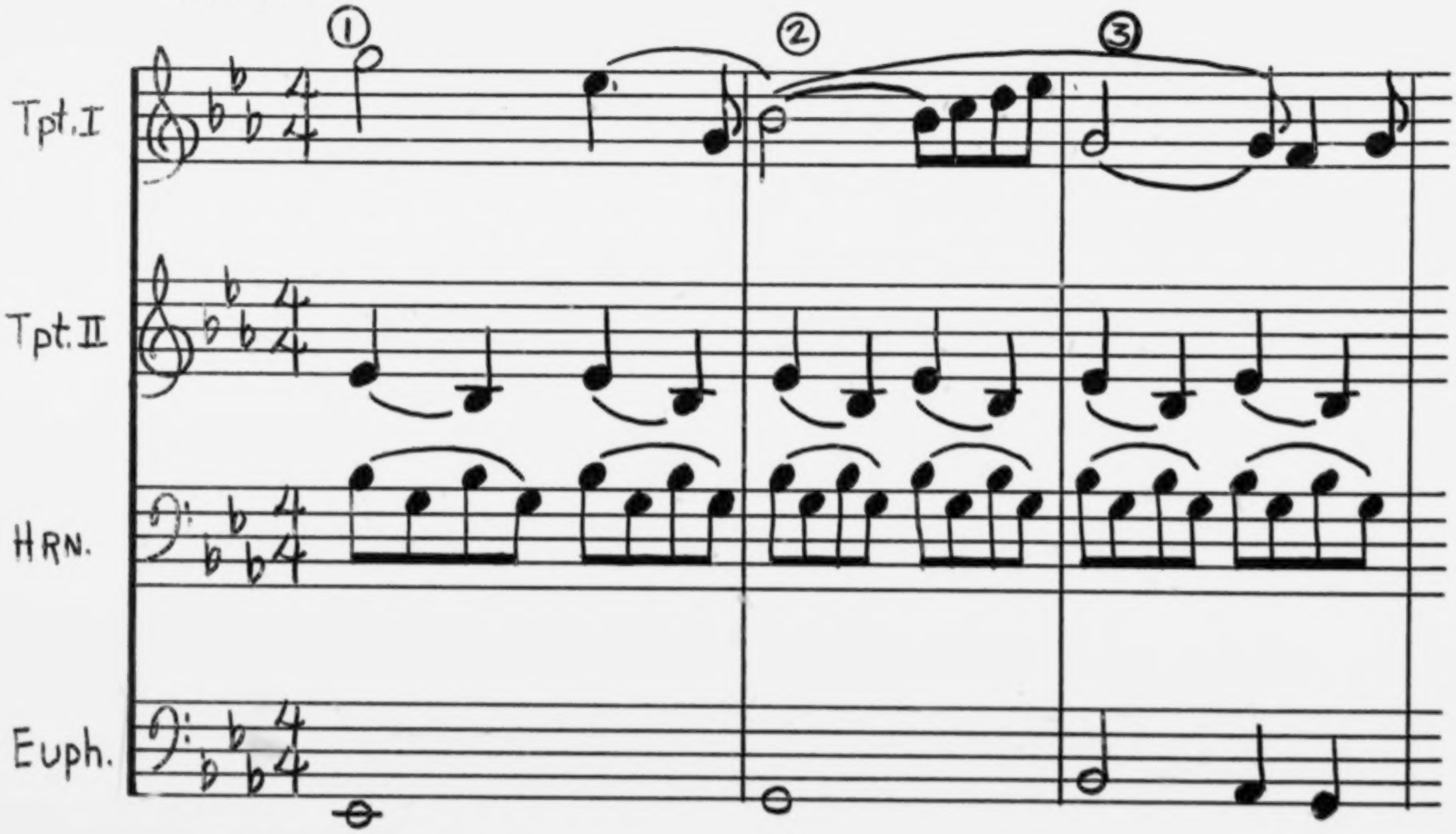
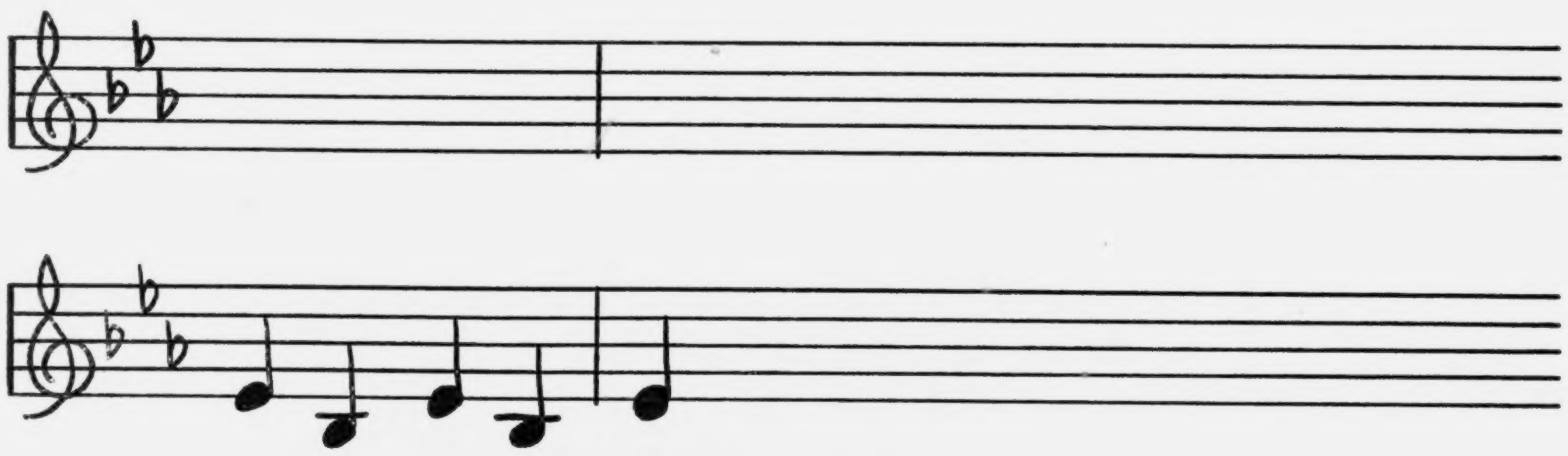

①
②
③
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

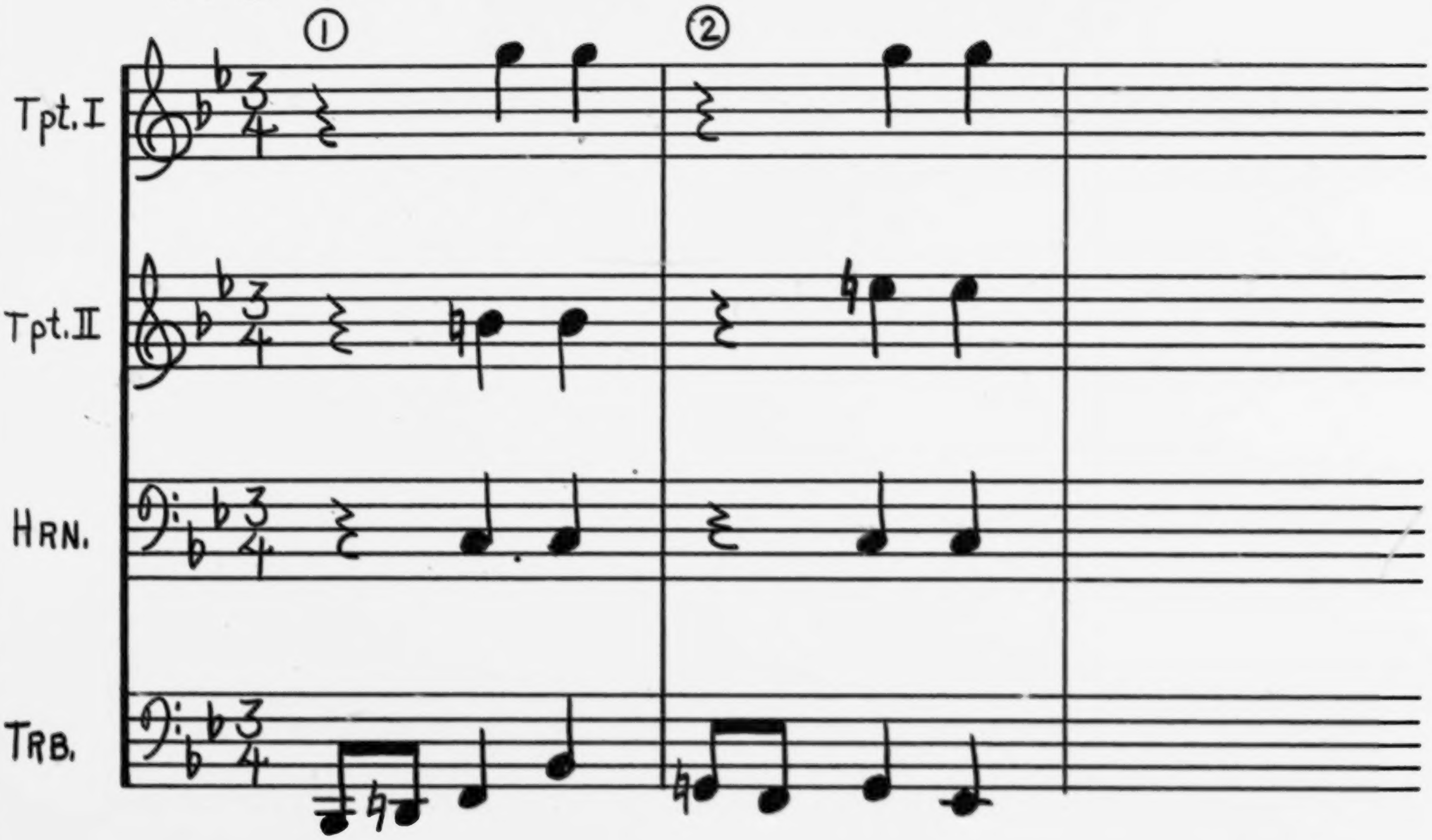
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

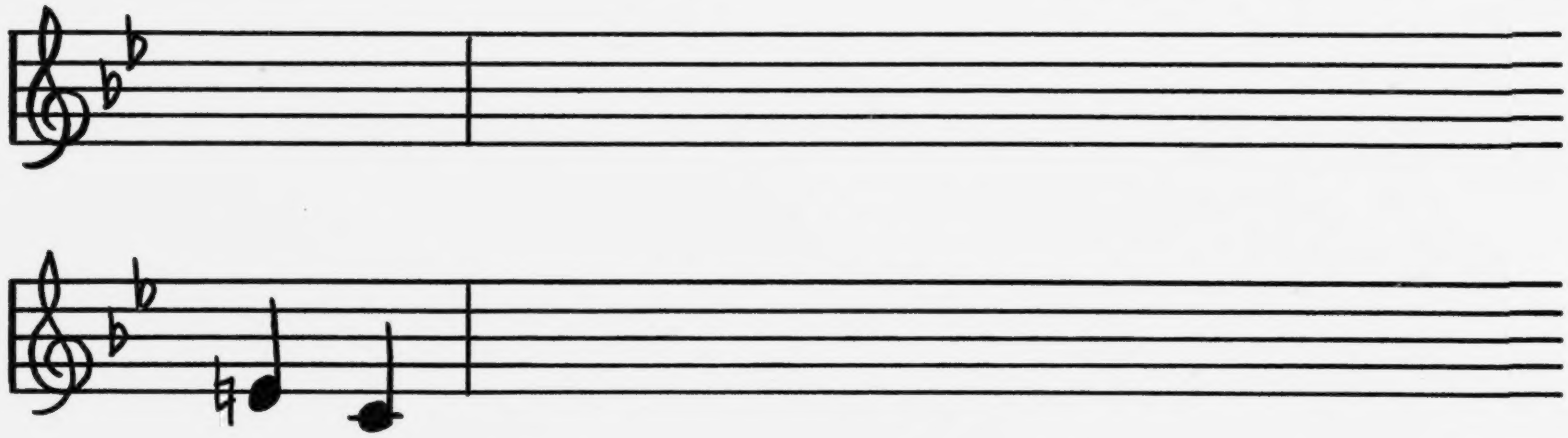

①
②
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

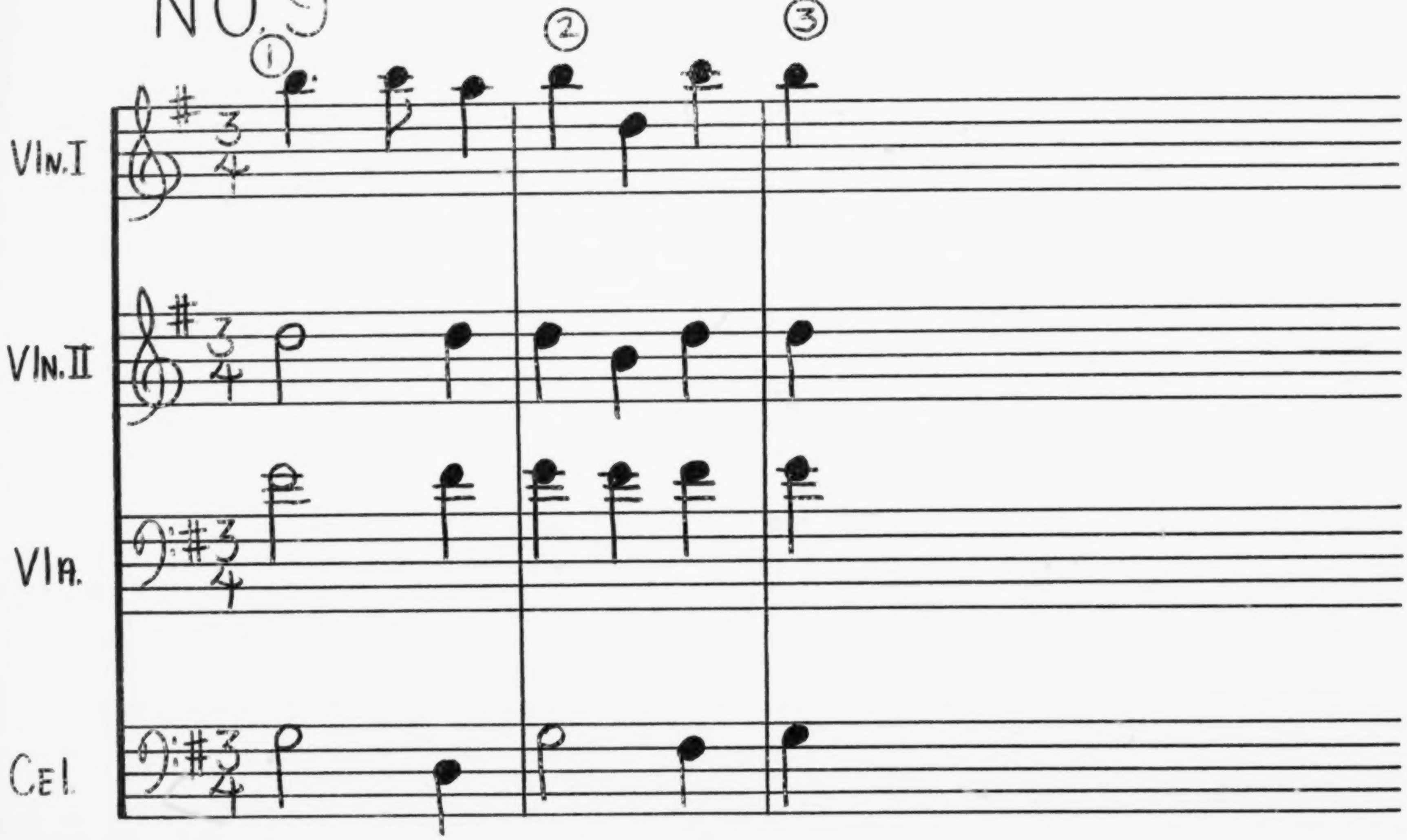
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

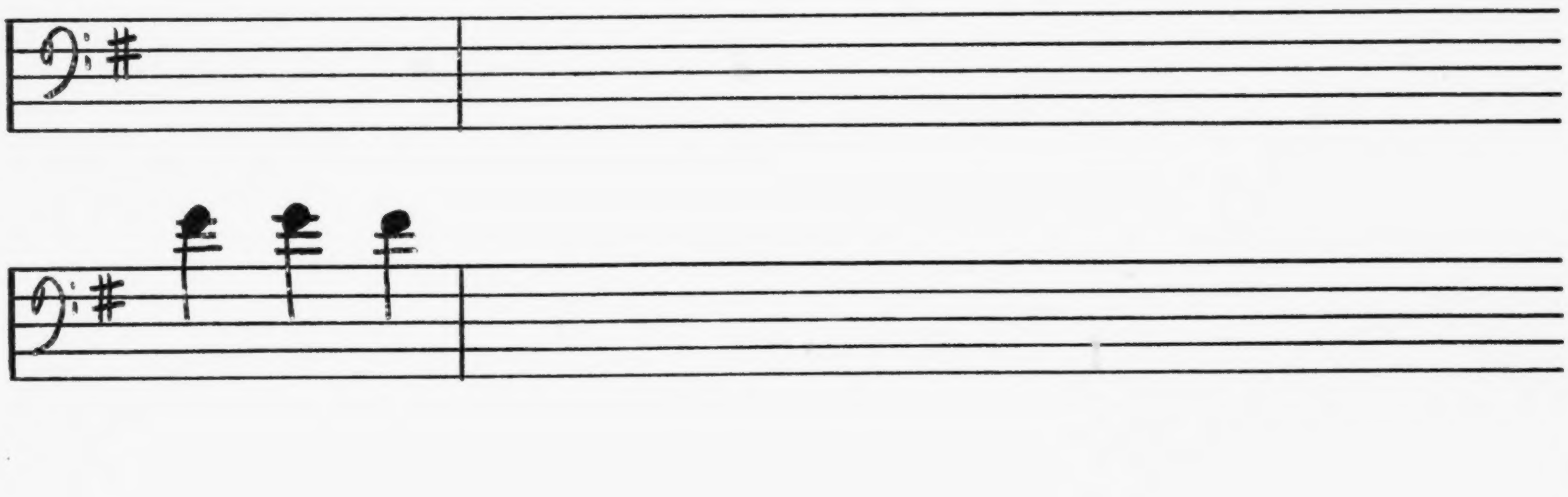

①
②
③
Vln.I
Vln.II
Vla.
Cel.

A. The error occurred in measure ______________.

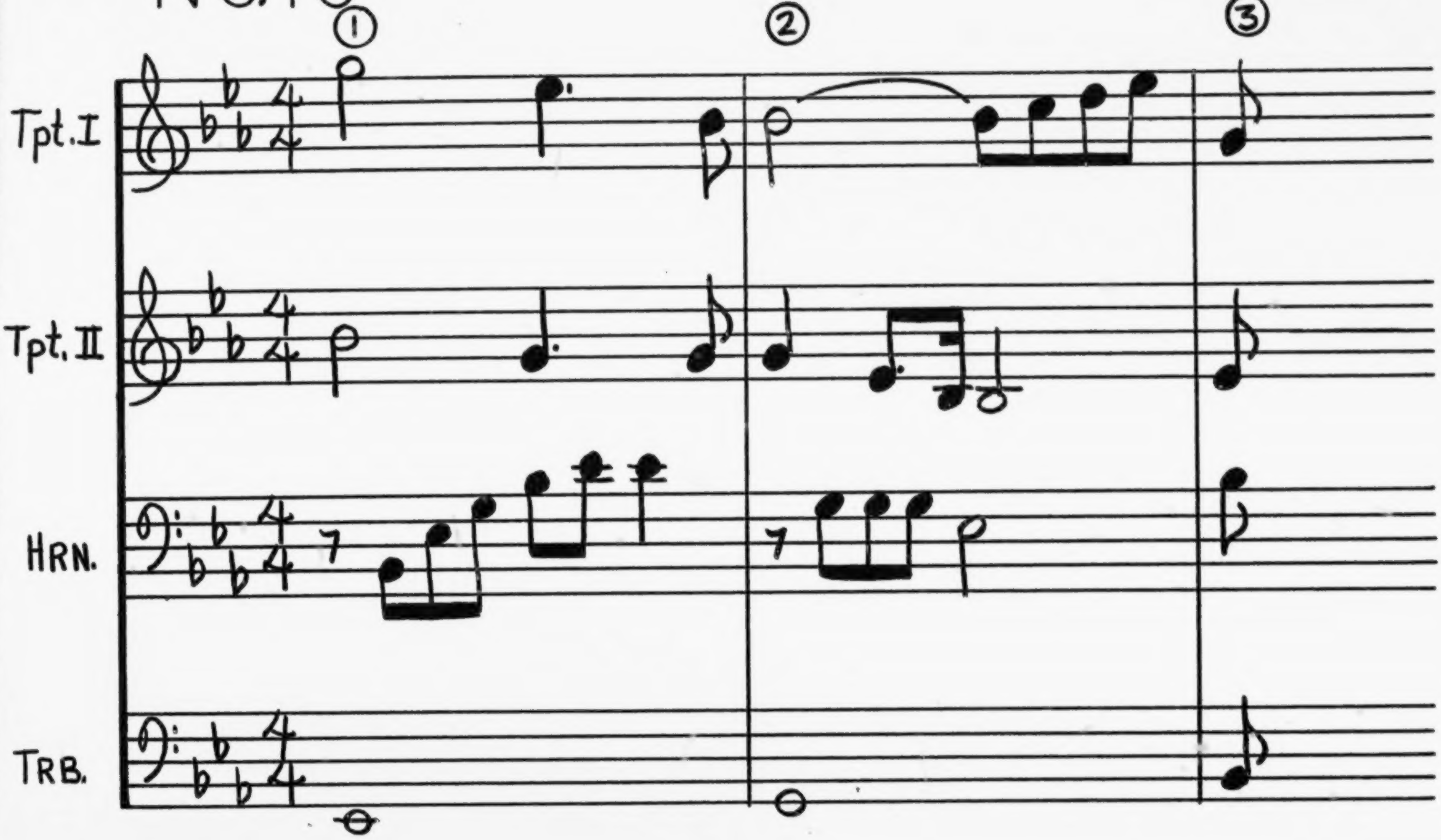
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

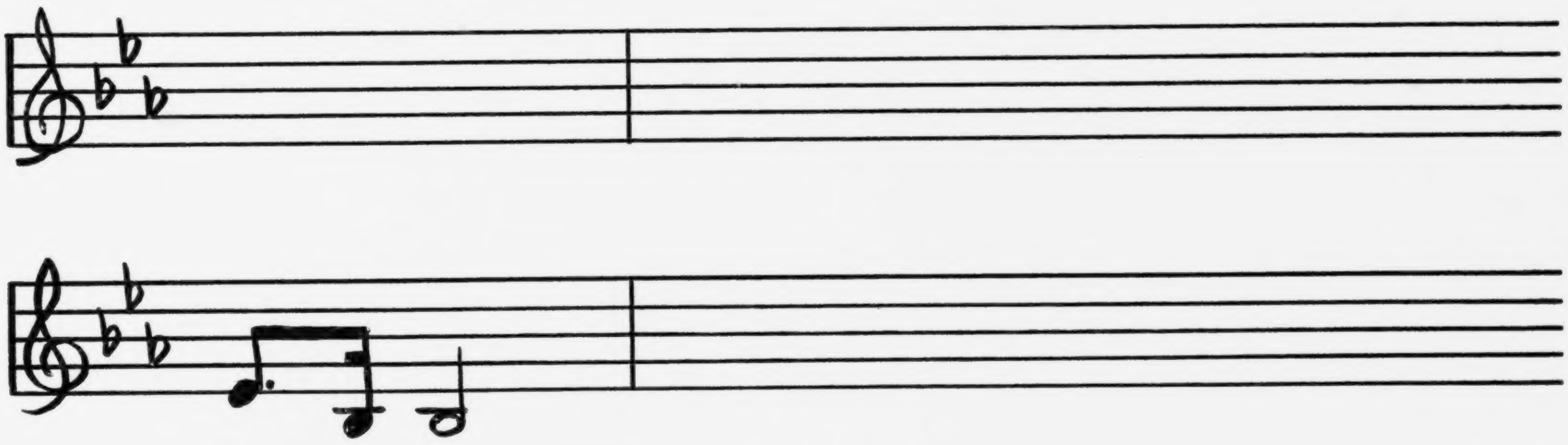

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

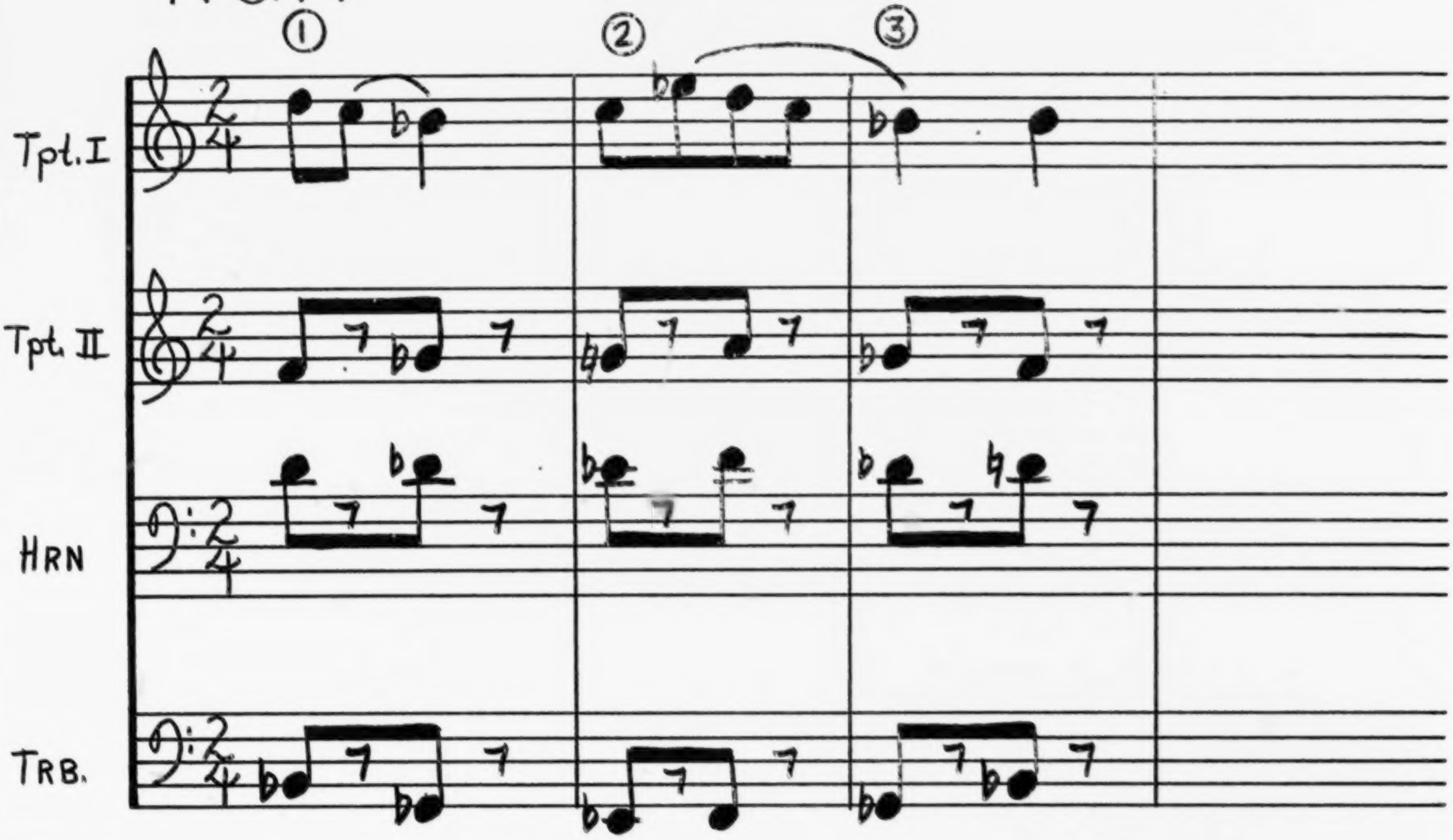
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.11

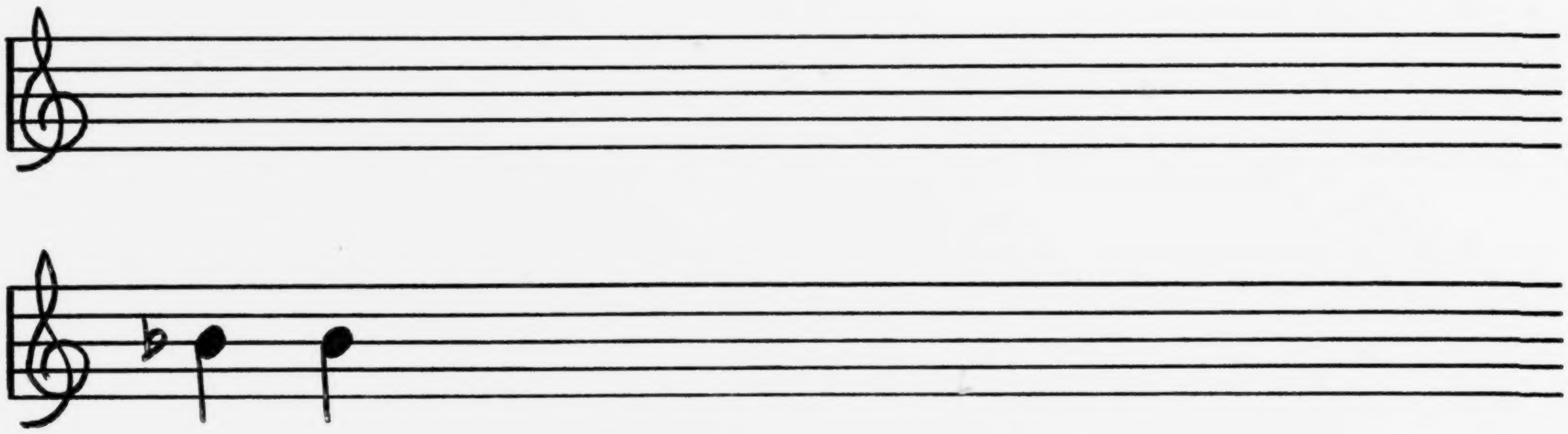

①
②
③
Tpt. I
Tpt. II
HRN
TRB.

A. The error occurred in measure ______________.

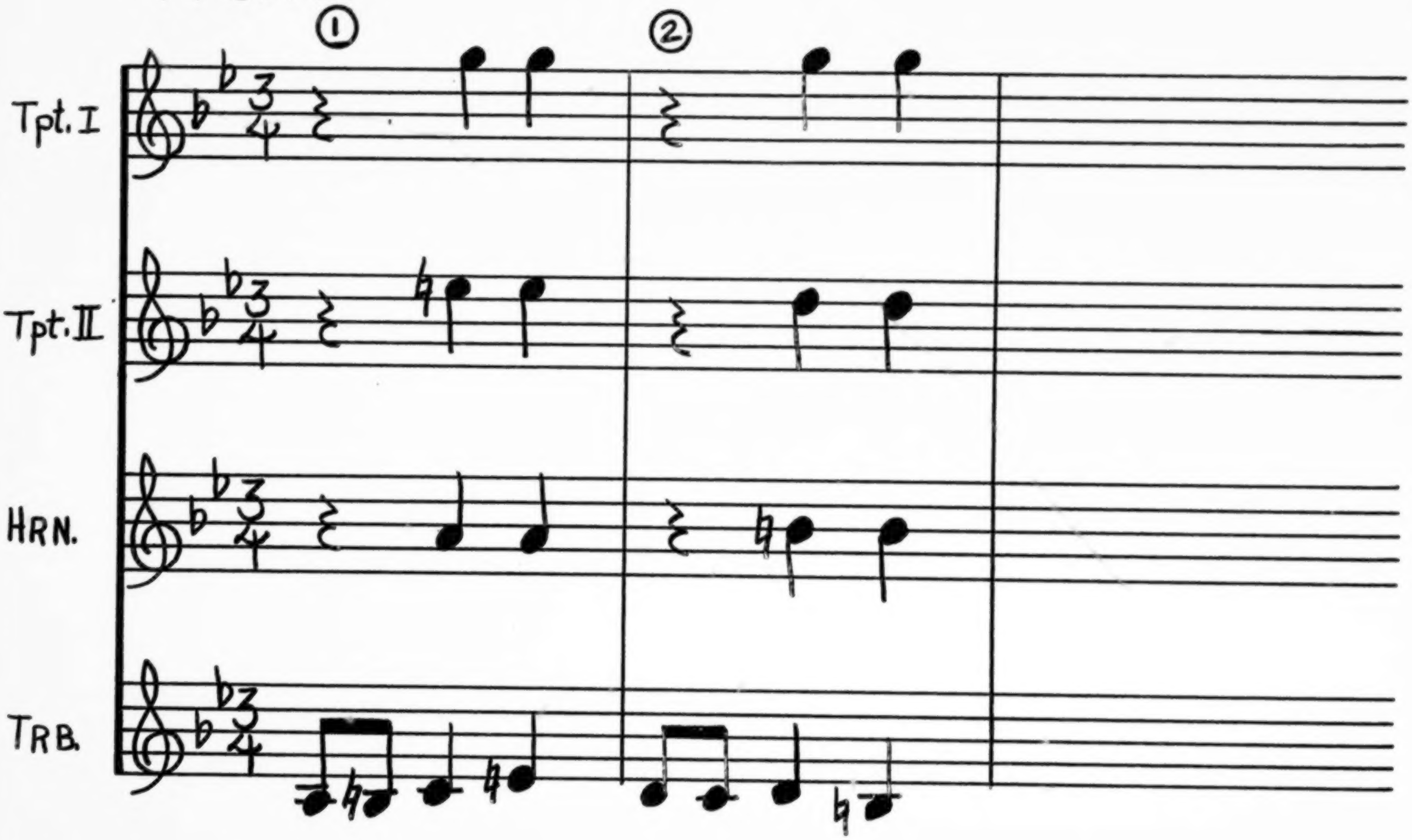
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 12

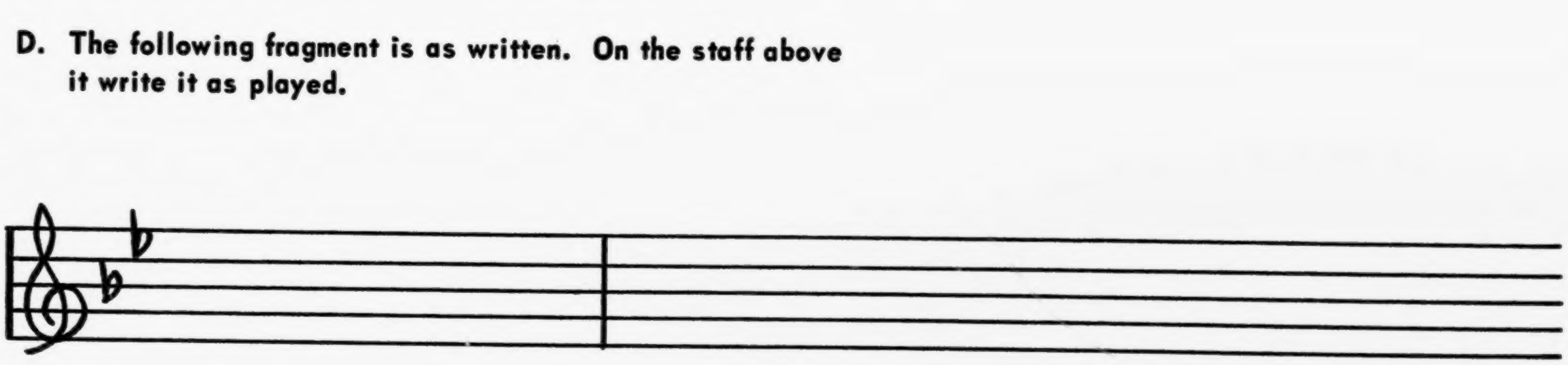

①
②
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

XV

NAME ______________________________

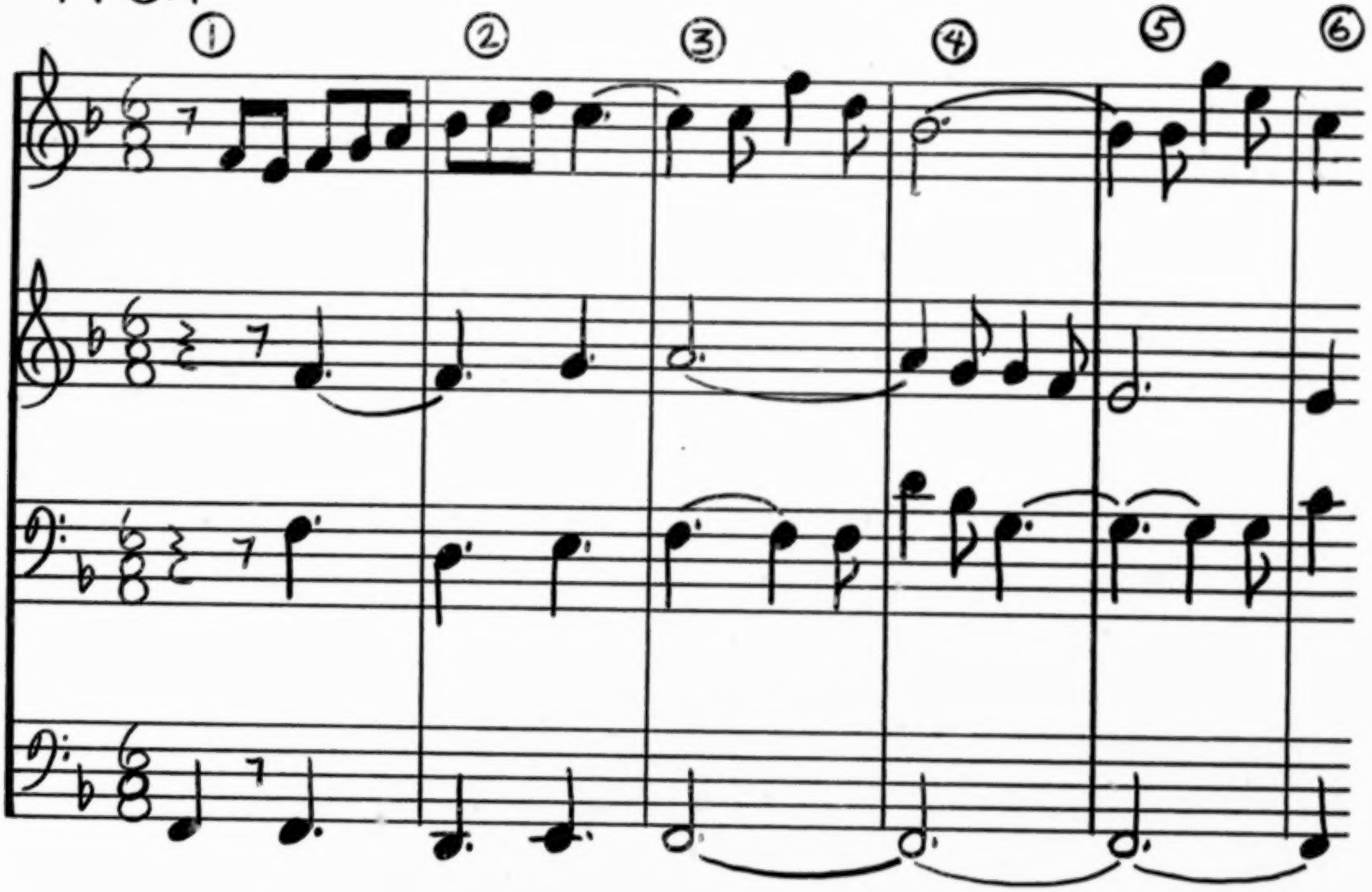
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO. I

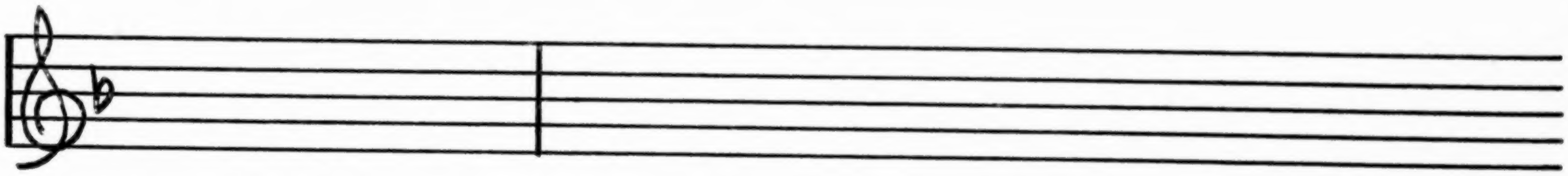

① ② ③ ④ ⑤ ⑥
Oboe
Clar.
B. Cl.
Bsn.

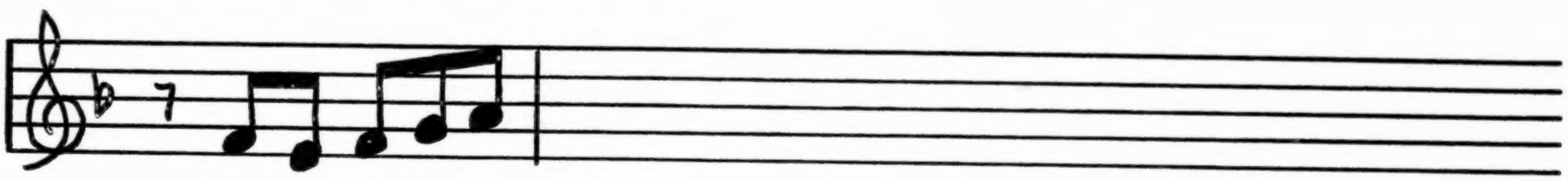
A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

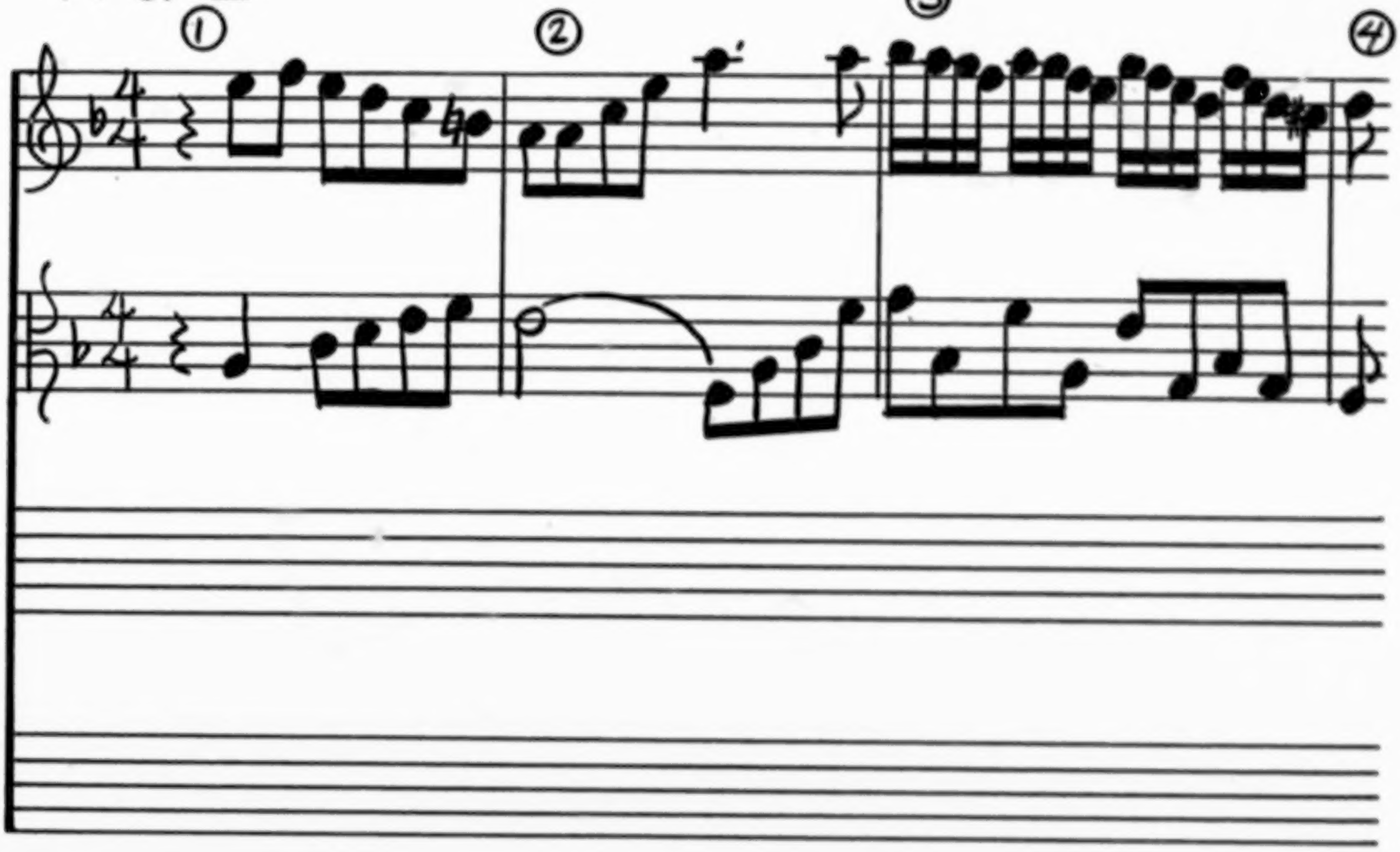
C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.





NO. 2

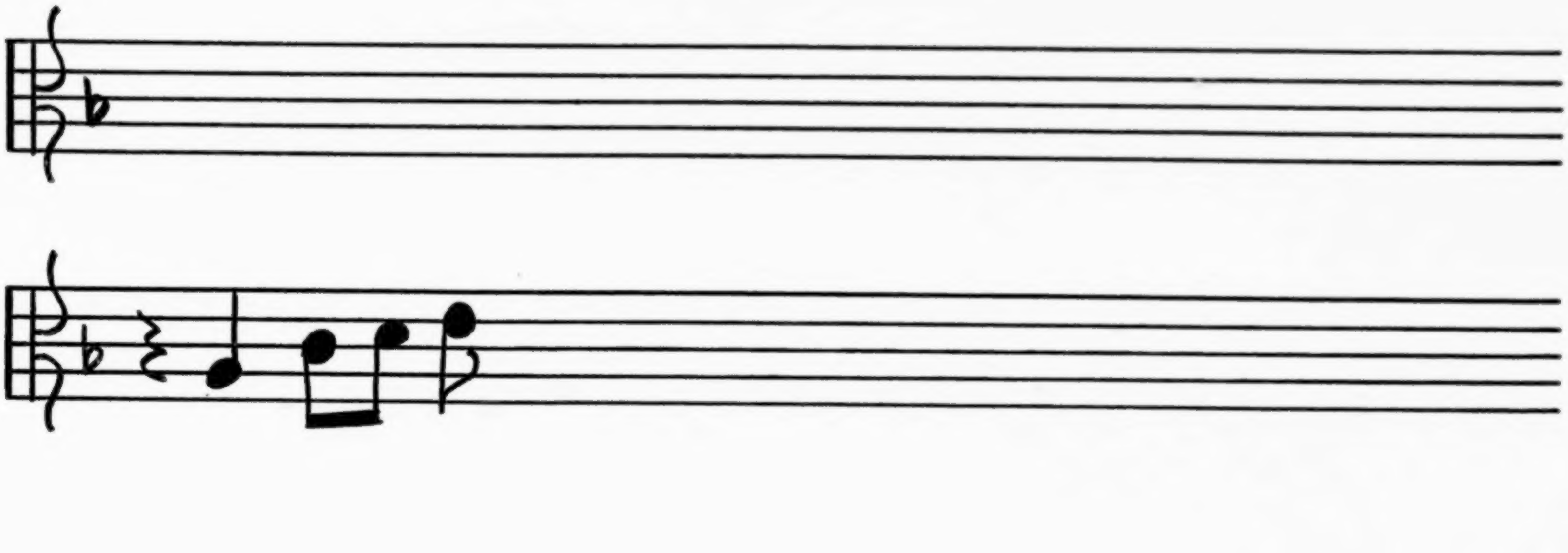


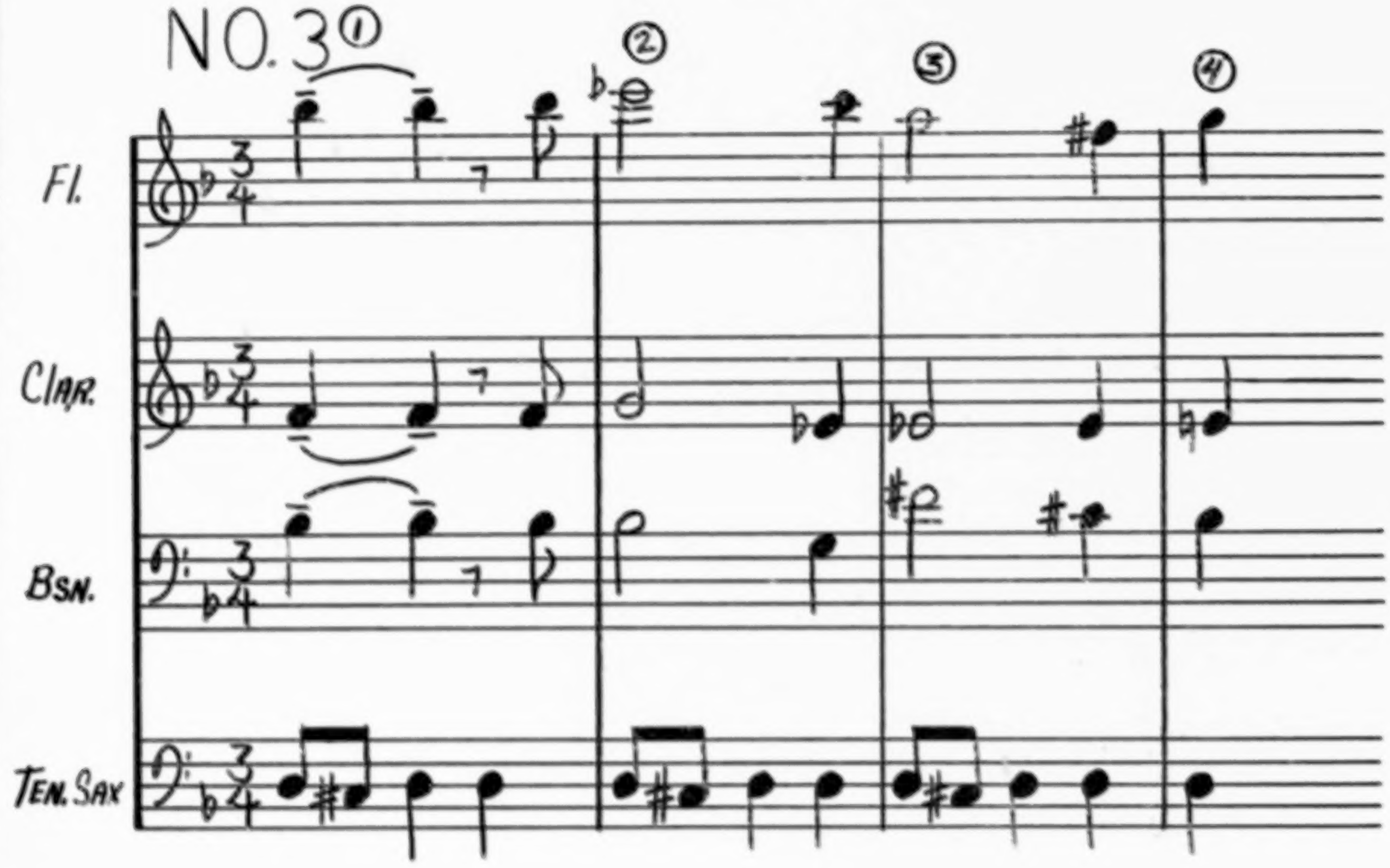
A. The error occurred in measure ____________.

B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



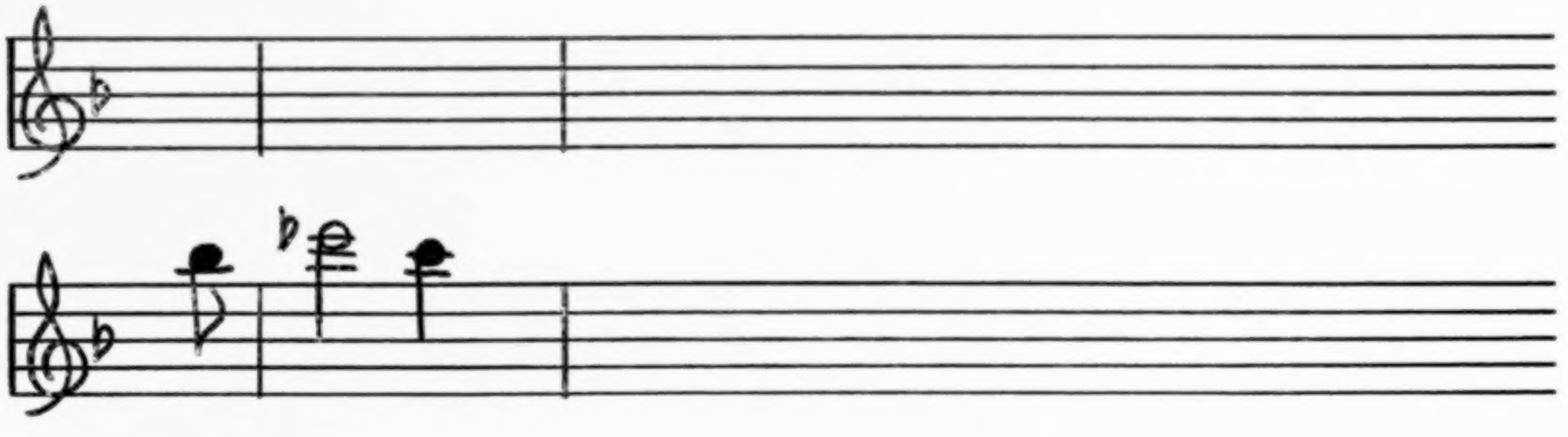

NO. 3
①
②
③
④
Fl.
Clar.
Bsn.
Ten. Sax

A. The error occurred in measure ______________.

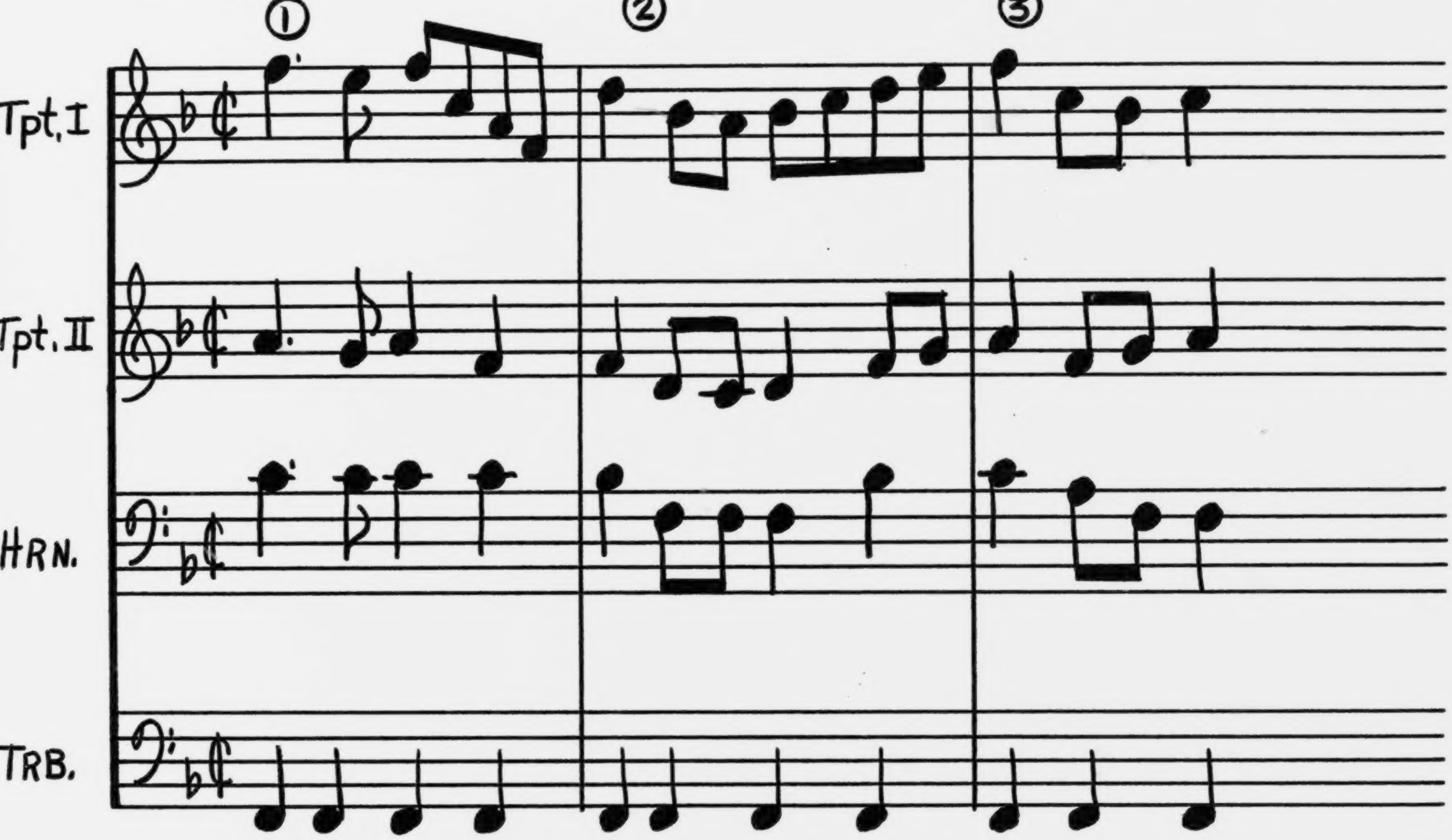
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4

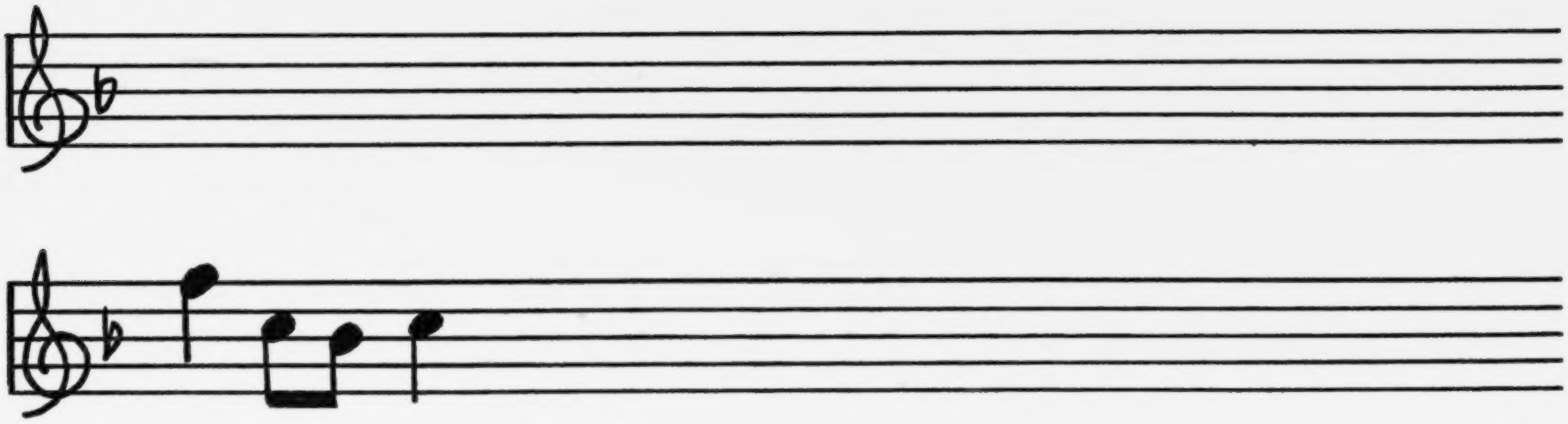

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

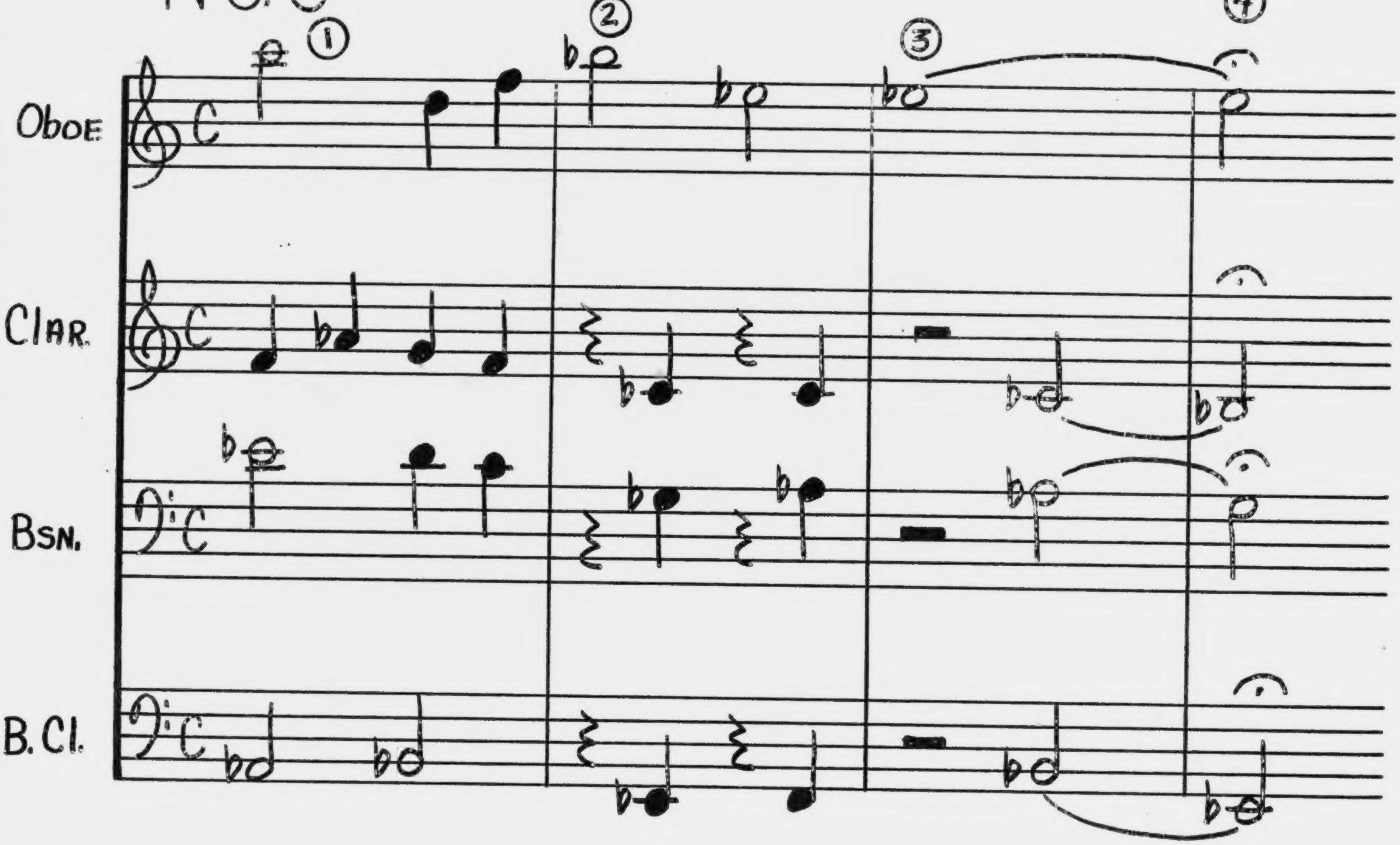
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.5

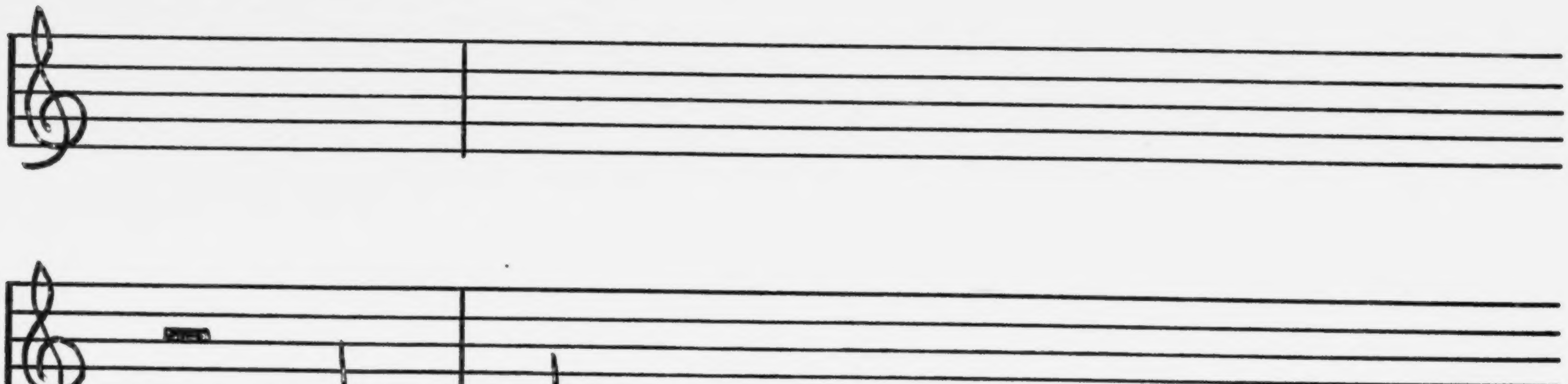

①
②
③
④
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

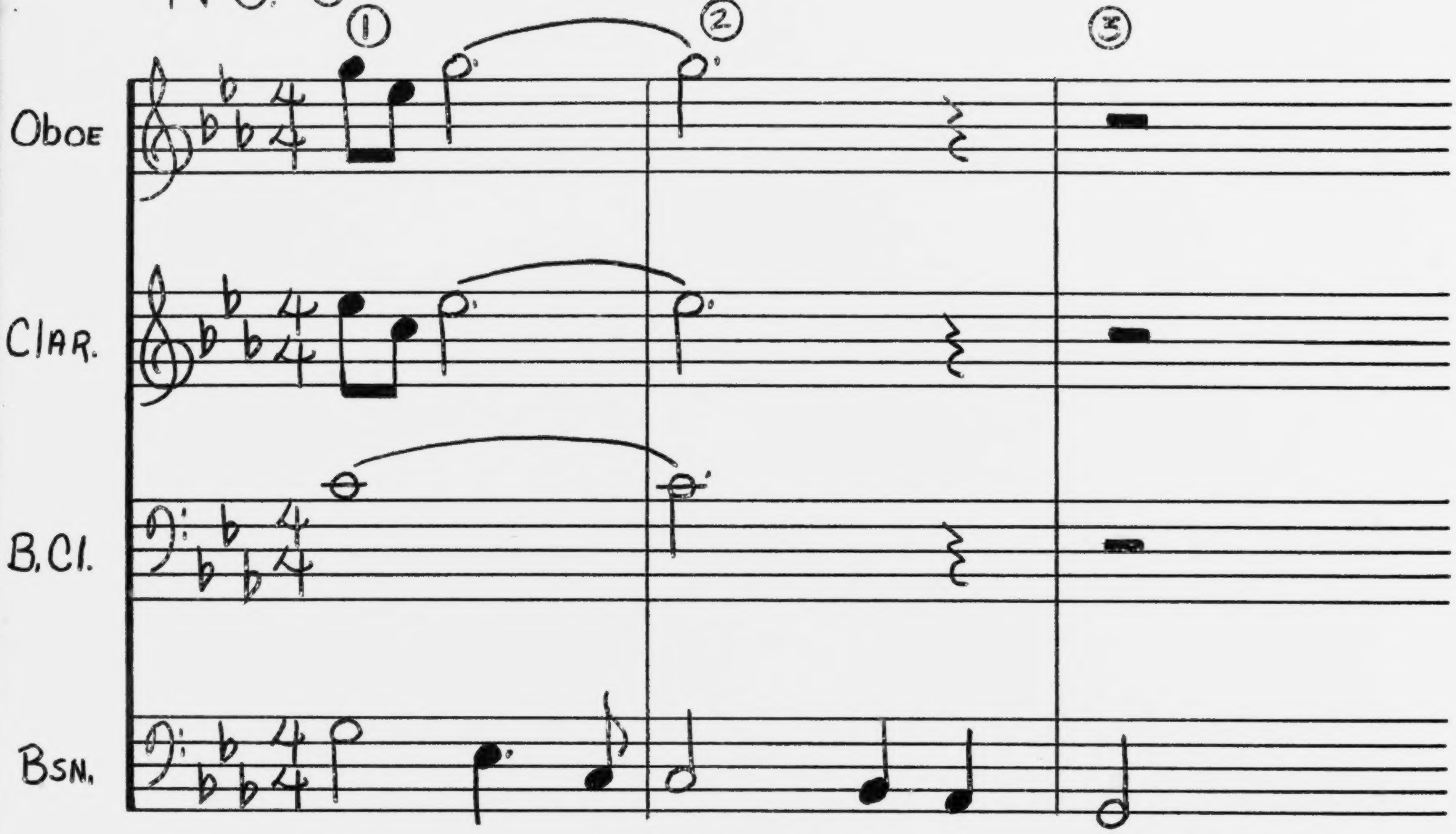
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

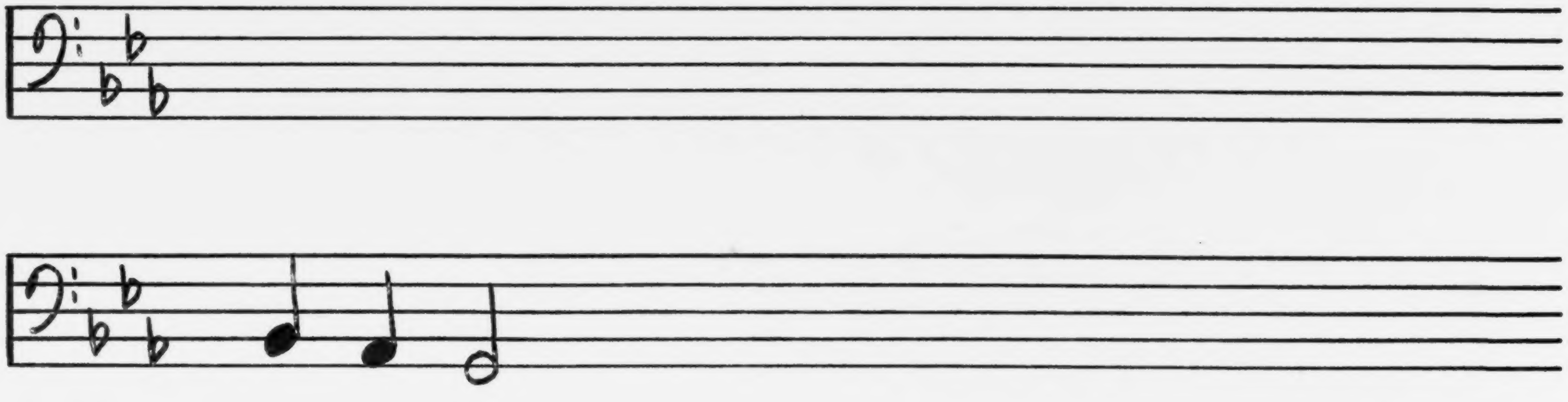

①
②
③
Oboe
Clar.
B.Cl.
Bsn.

A. The error occurred in measure ______________.

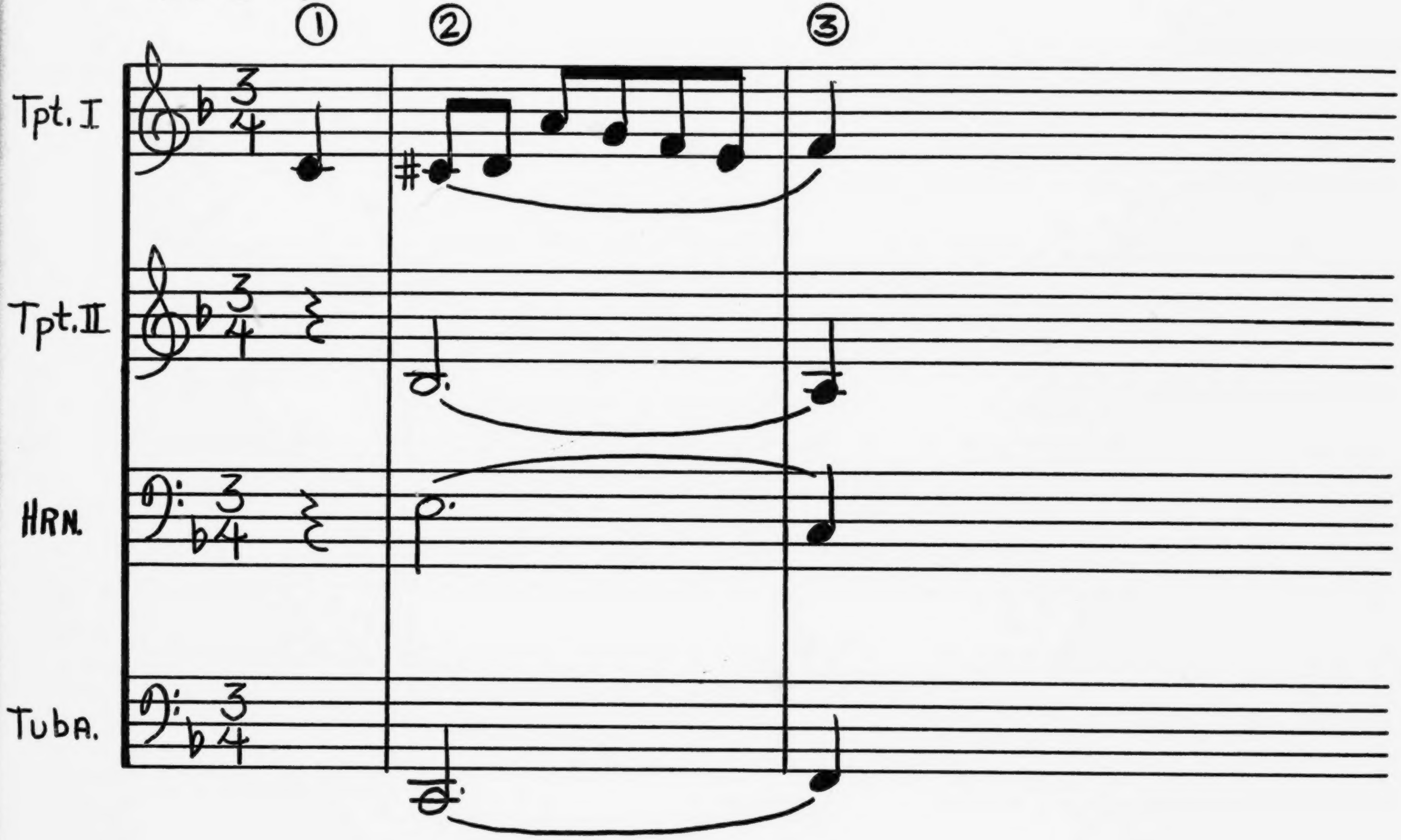
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO 7

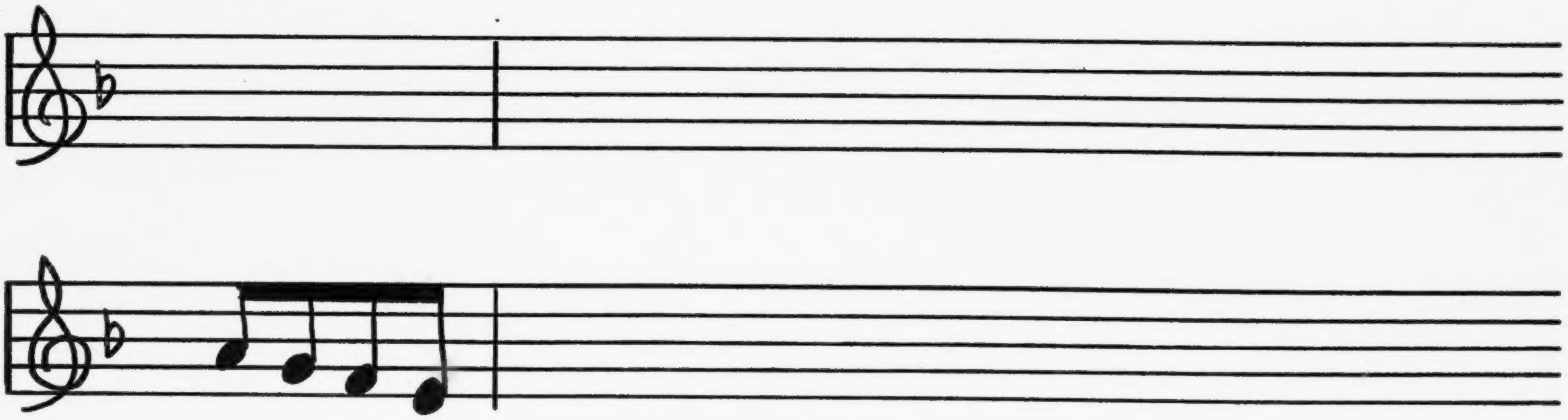

①
②
③
Tpt. I
Tpt. II
HRN.
Tuba.

A. The error occurred in measure ______________.

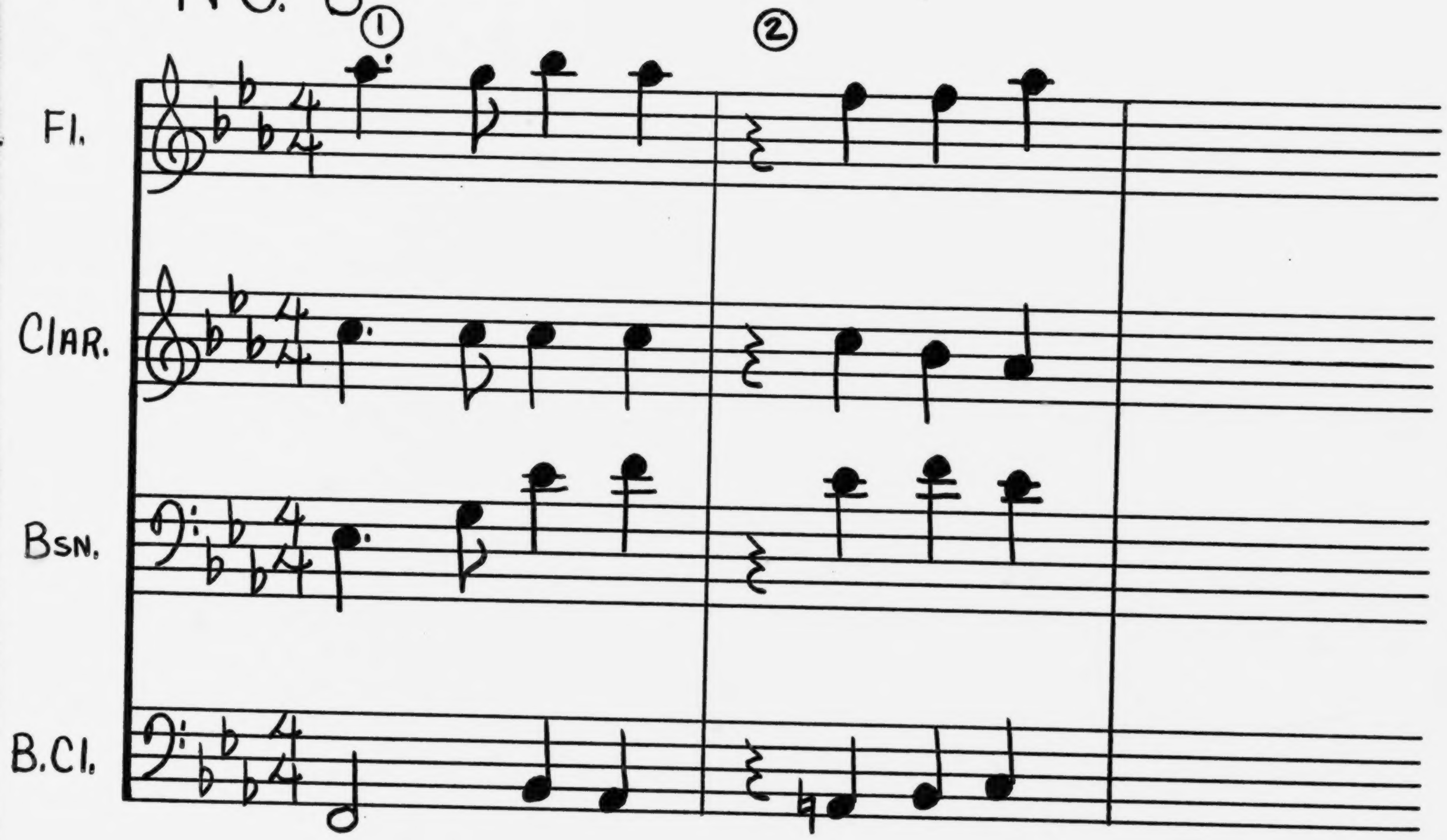
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

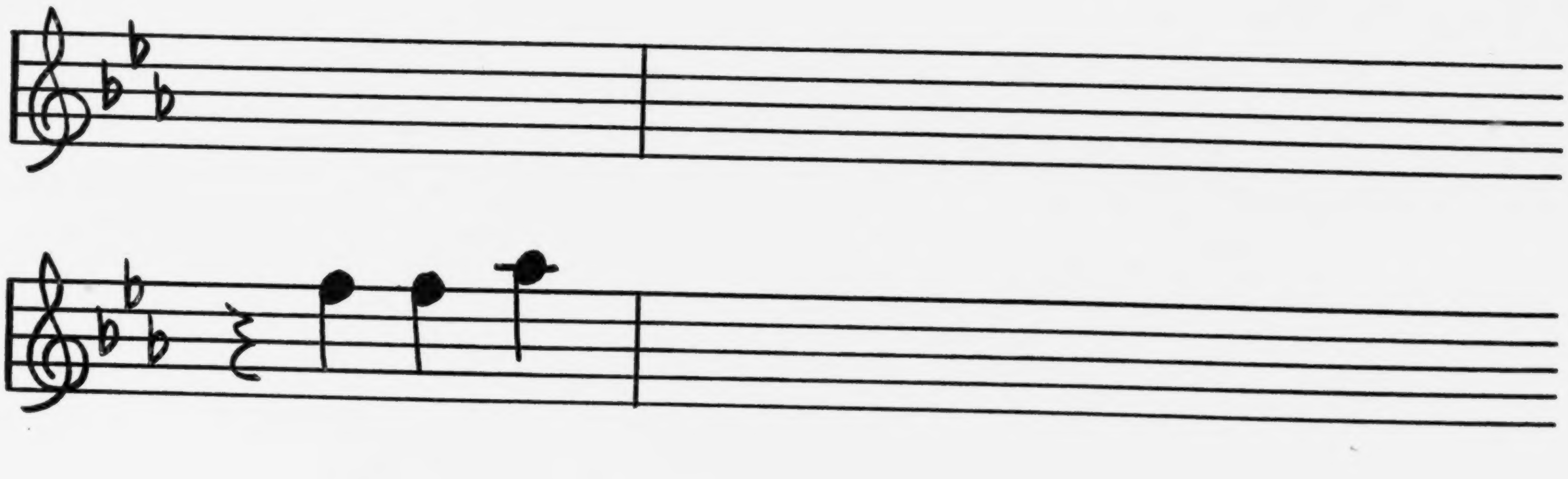


A. The error occurred in measure ____________.

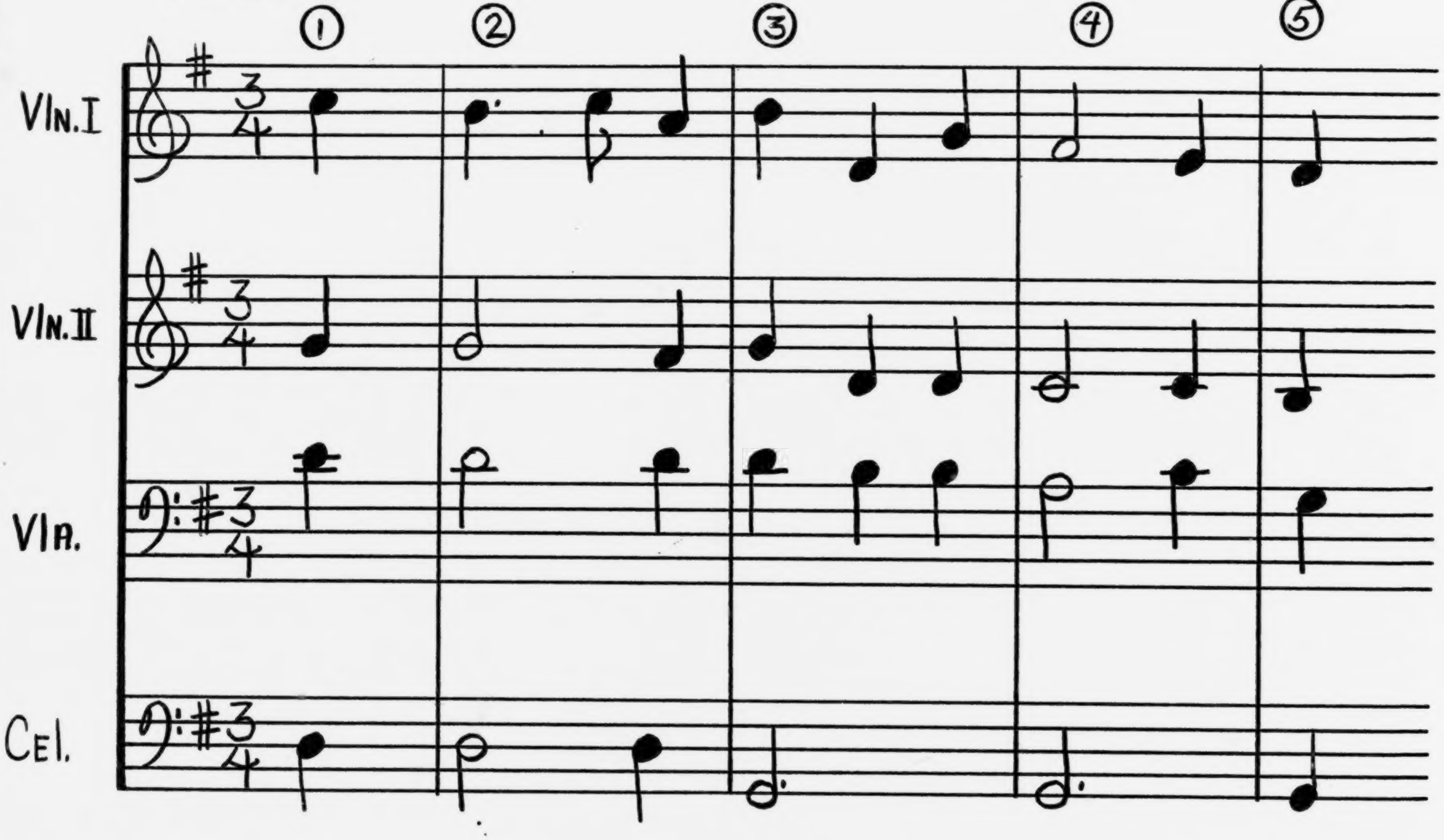
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

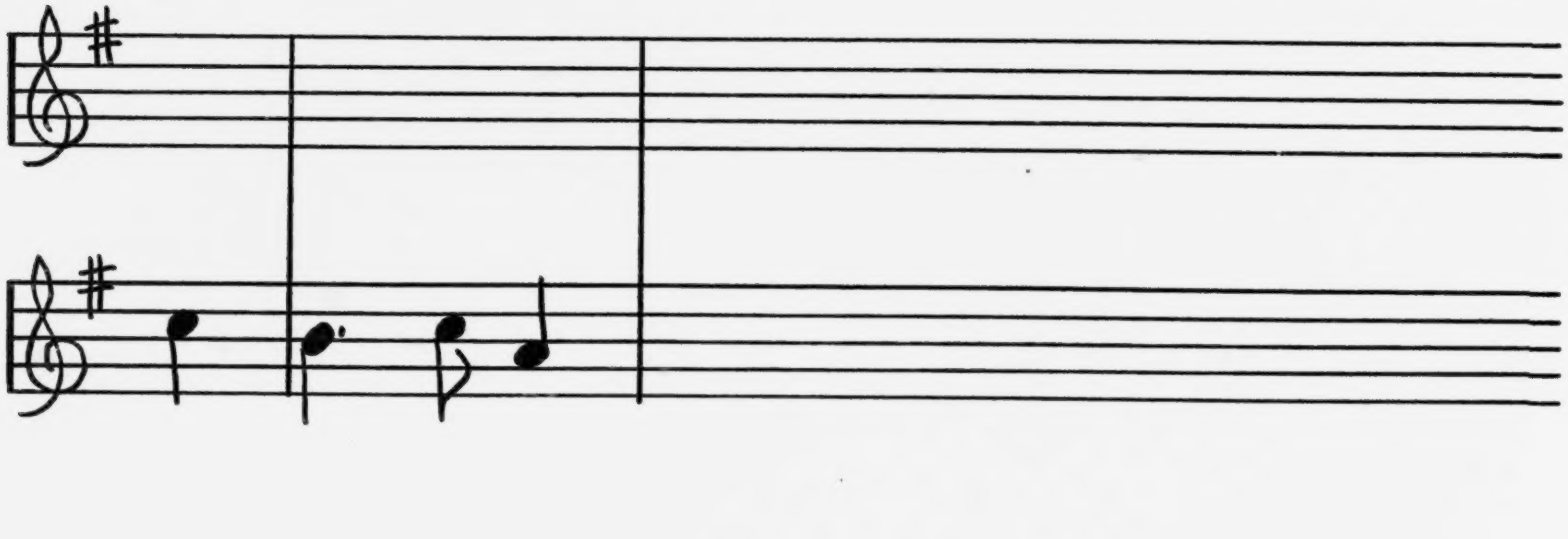

①
②
③
④
⑤
VlN. I
VlN. II
VlA.
Cel.

A. The error occurred in measure ______________.

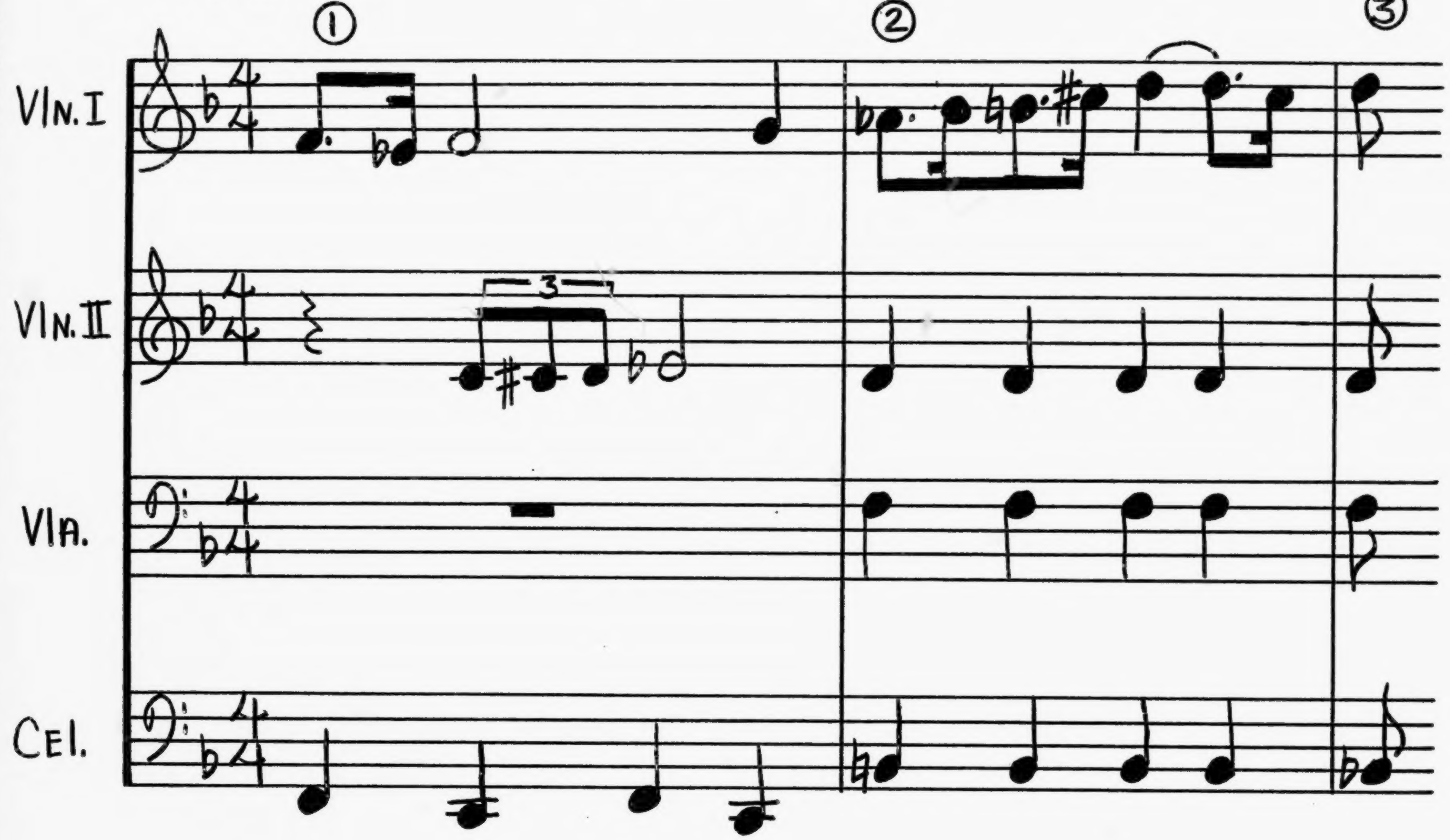
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 10

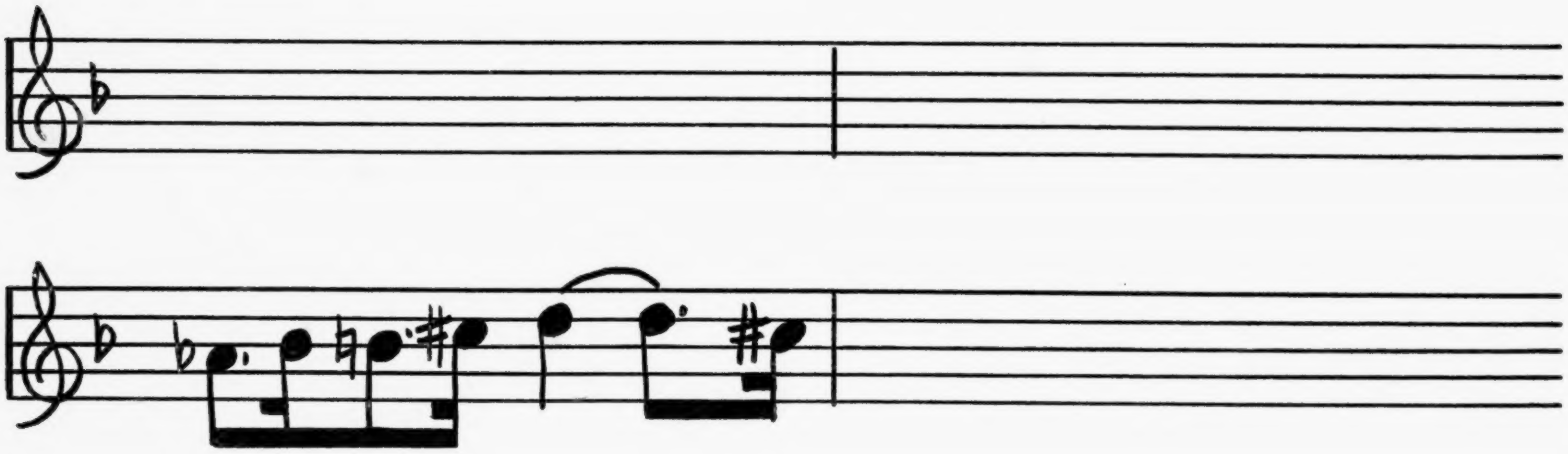

①
②
③
Vln. I
Vln. II
Vla.
Cel.
3

A. The error occurred in measure ______________.

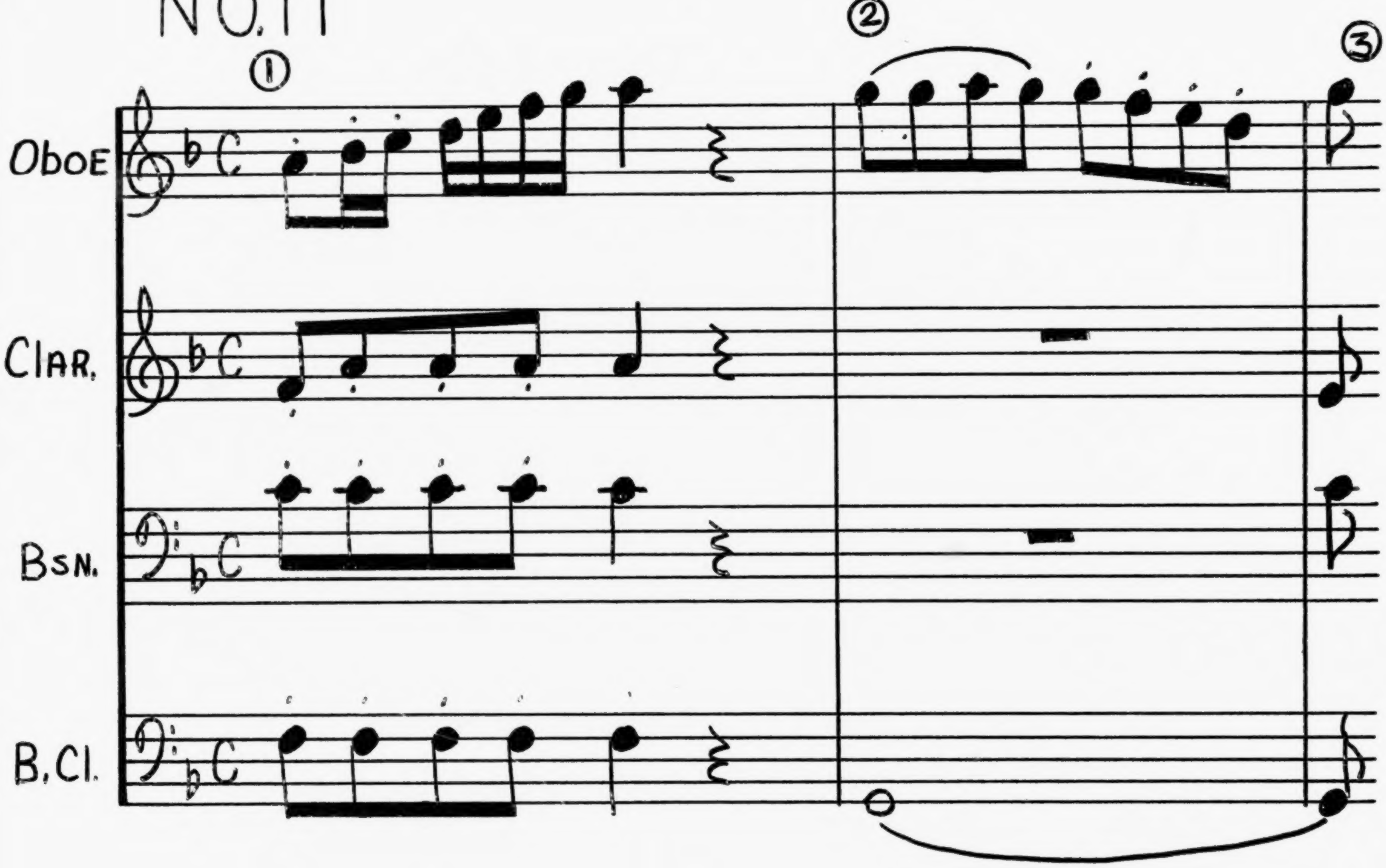
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11

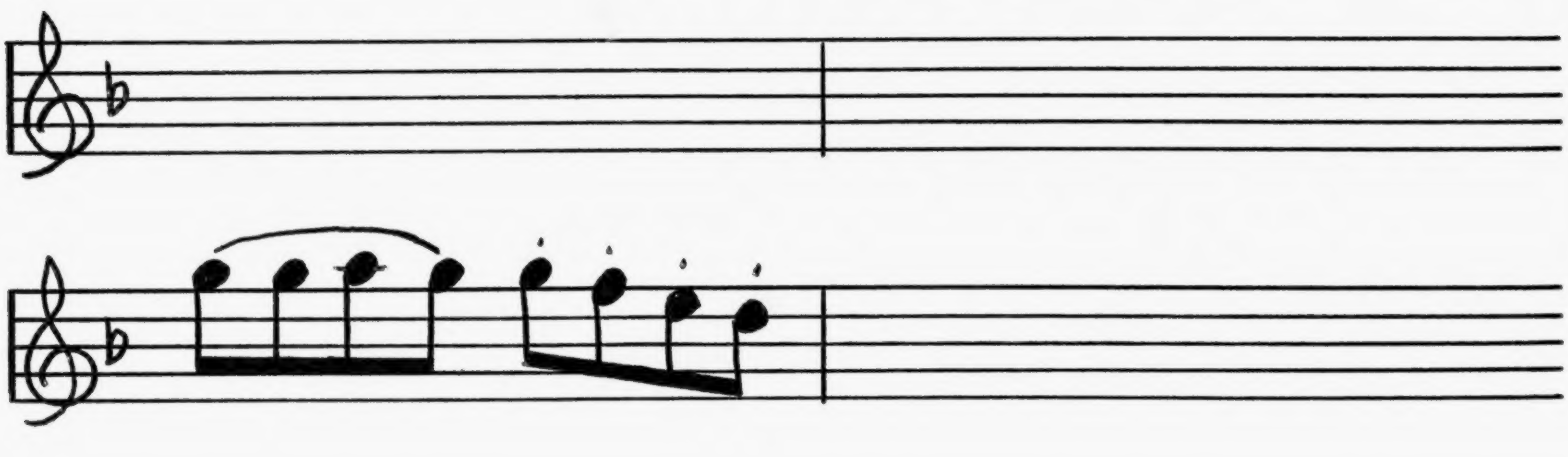

①
②
③
Oboe
Clar.
Bsn.
B. Cl.

A. The error occurred in measure ______________.

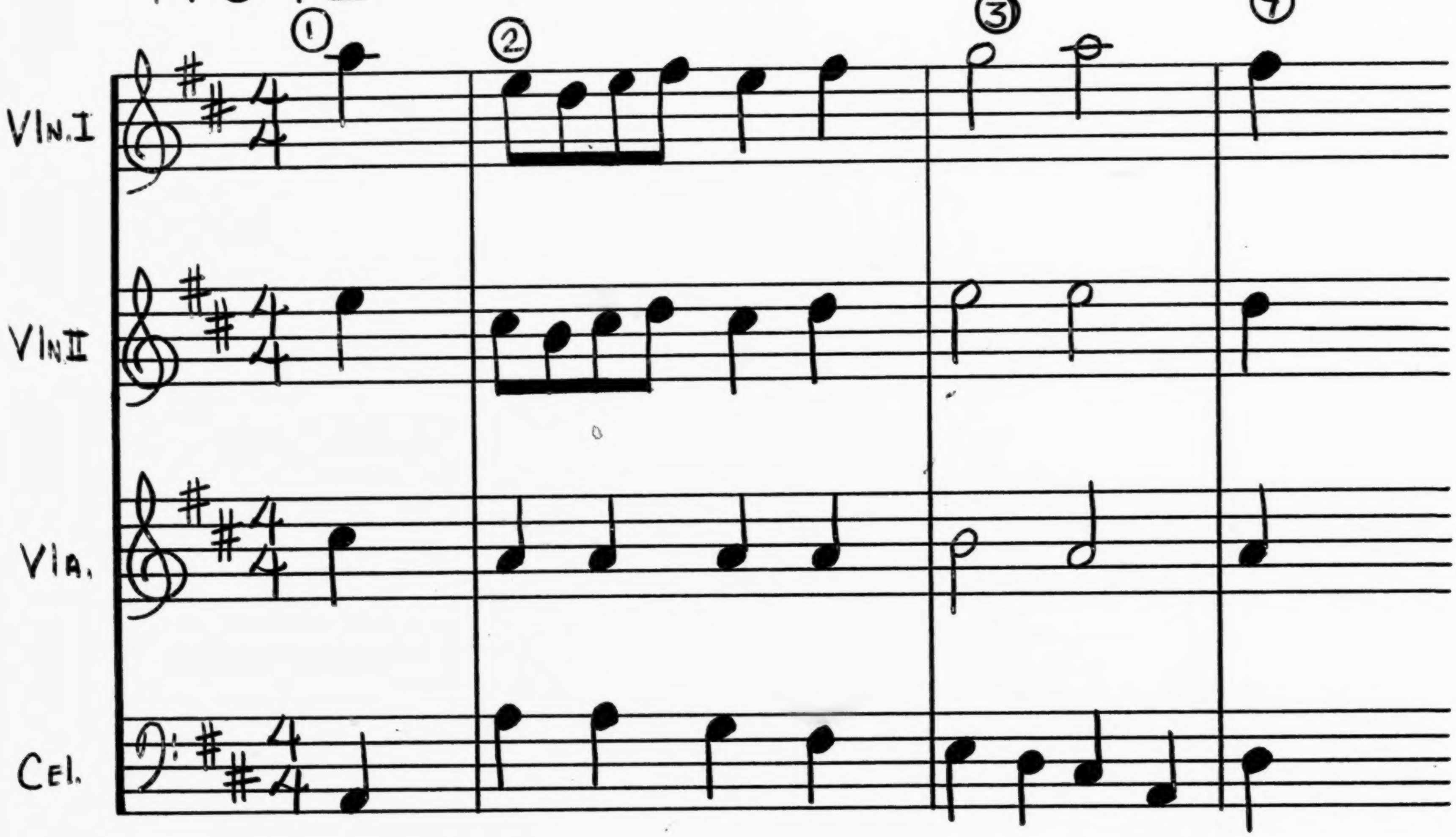
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 12

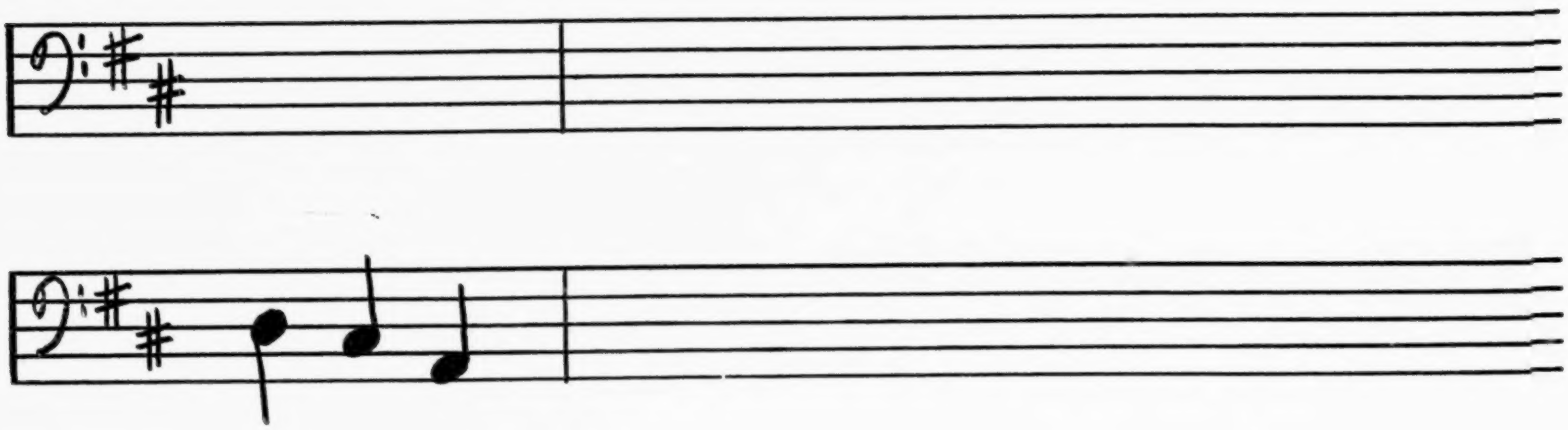

①
②
③
④
Vln. I
Vln II
Vla.
Cel.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

XVI

NAME ________________________________

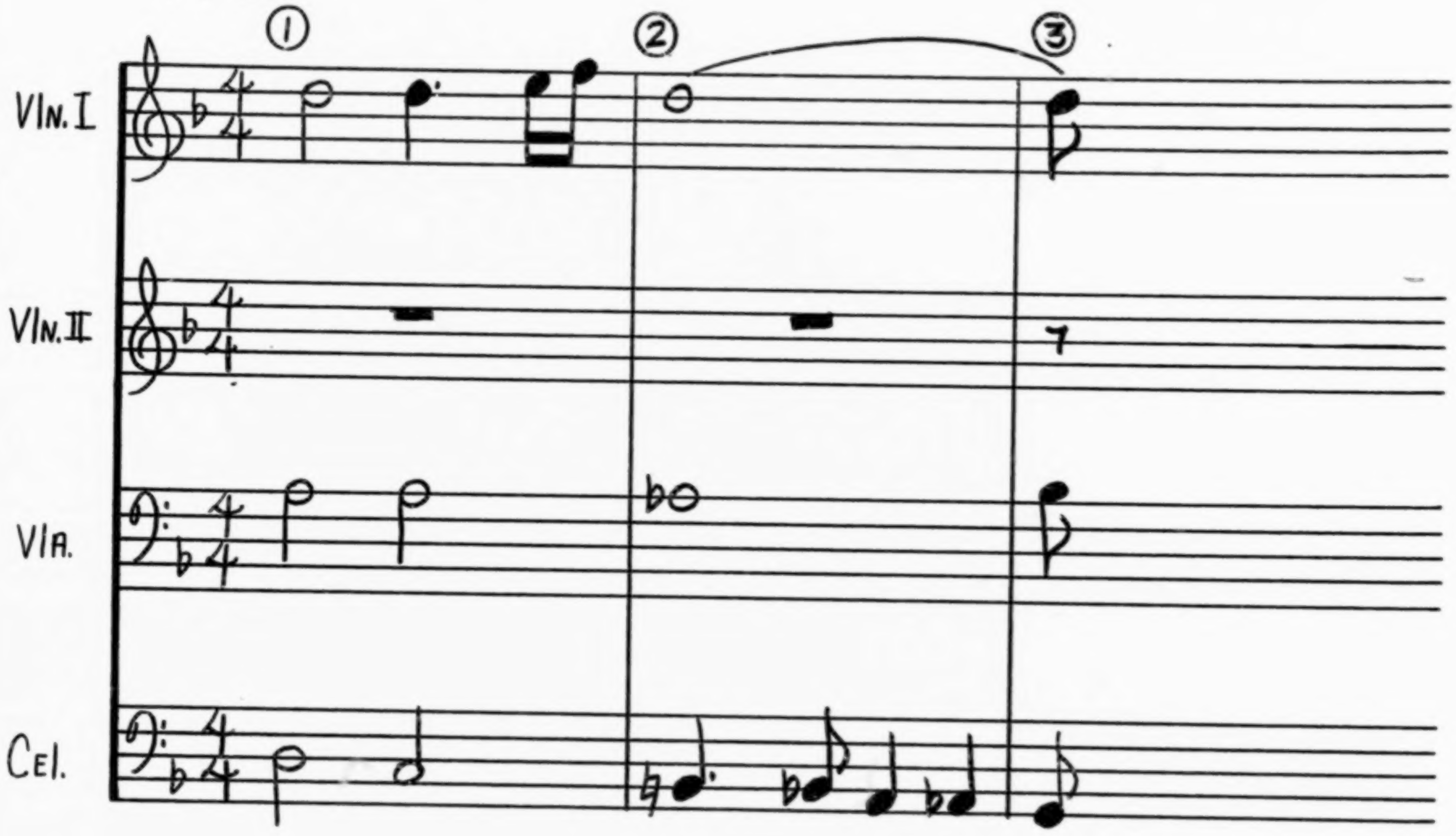
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

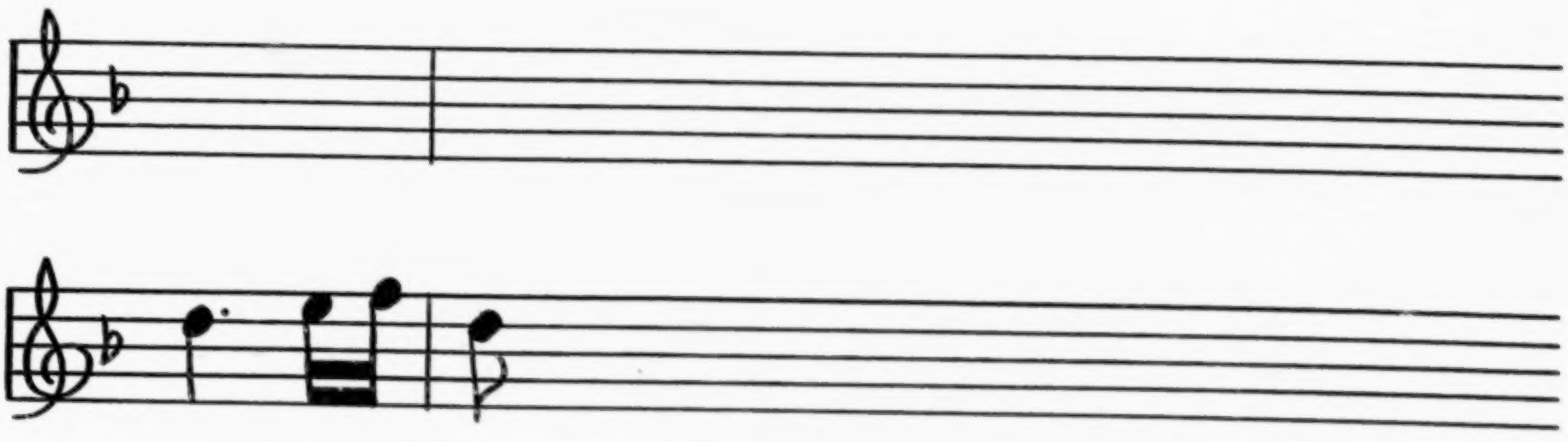

①
②
③
VIn. I
VIn. II
VIa.
Cel.

A. The error occurred in measure ______________.

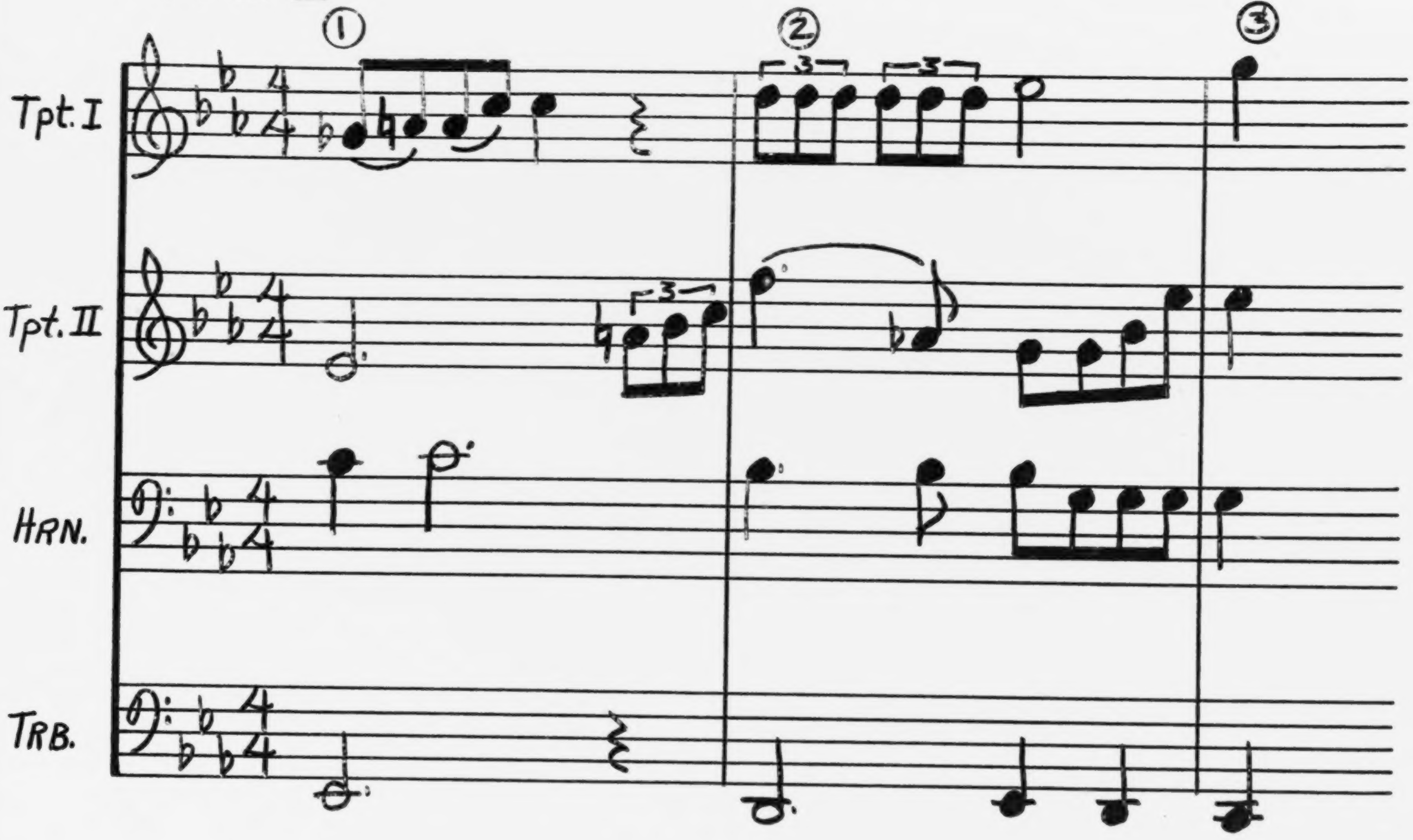
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

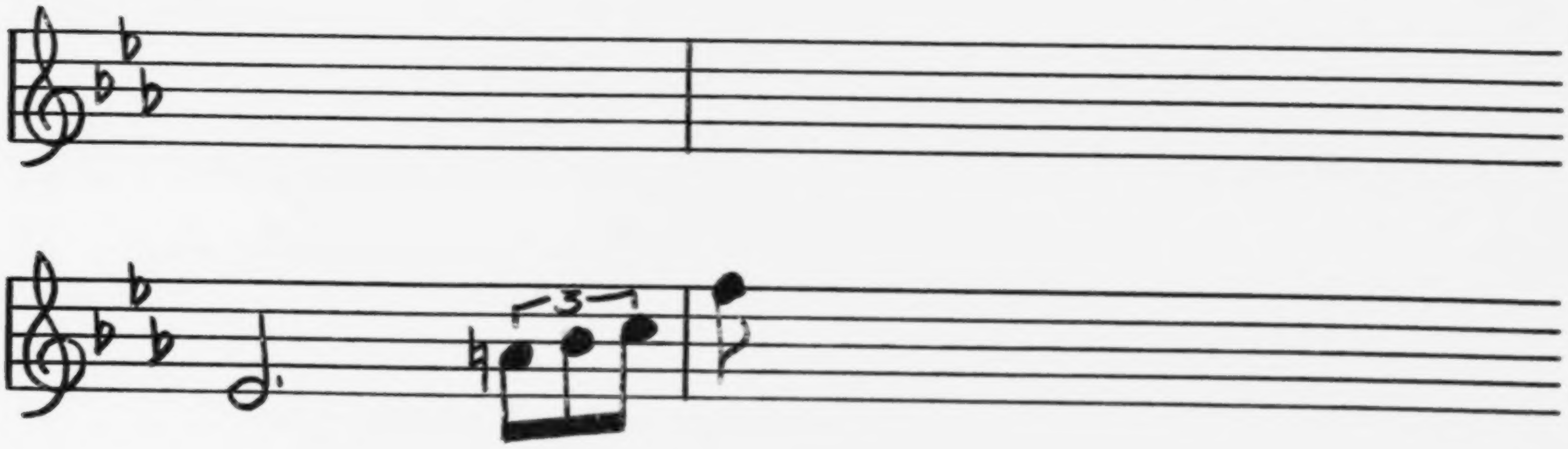

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.
3
3
3

A. The error occurred in measure ______________.

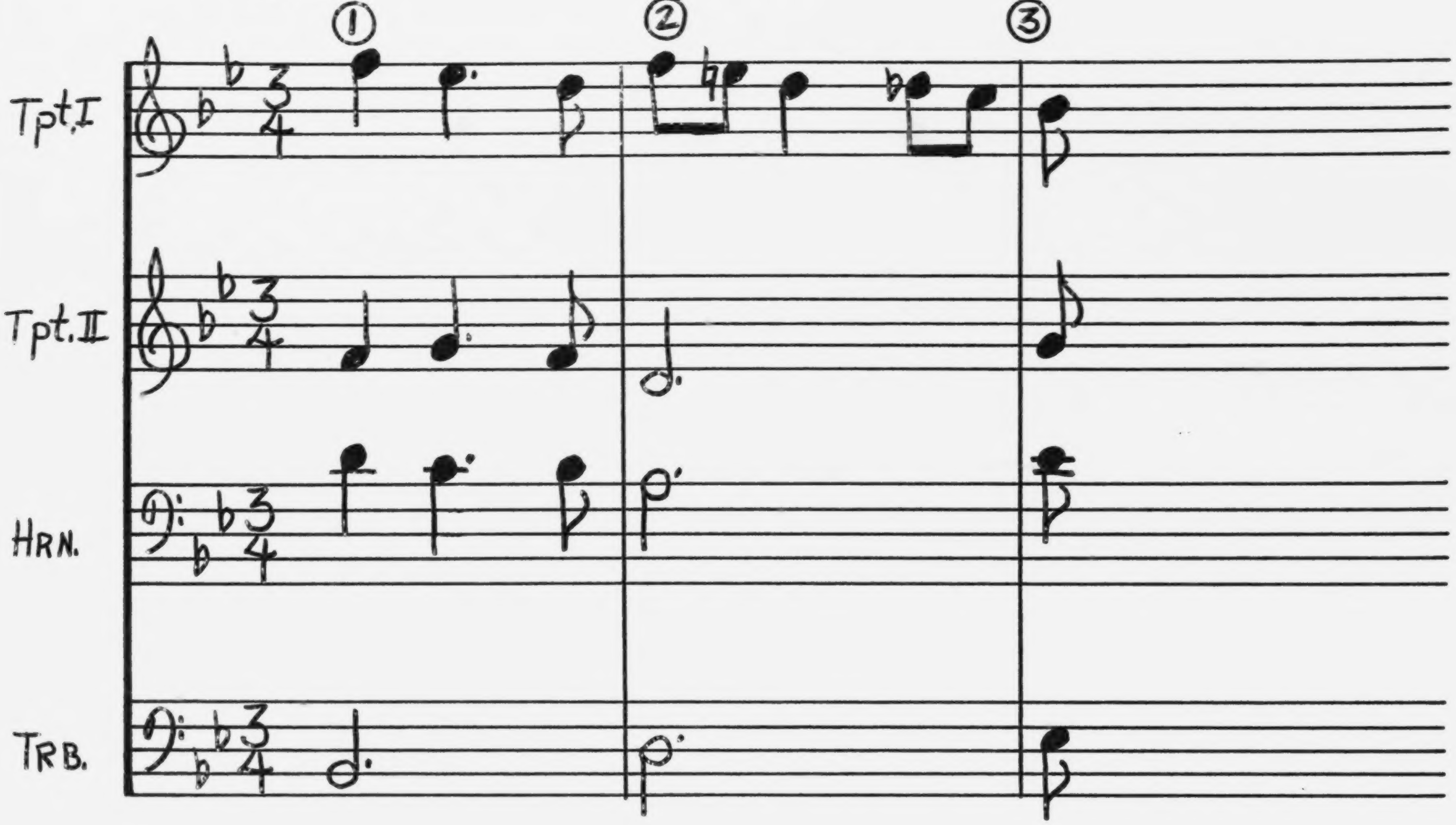
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

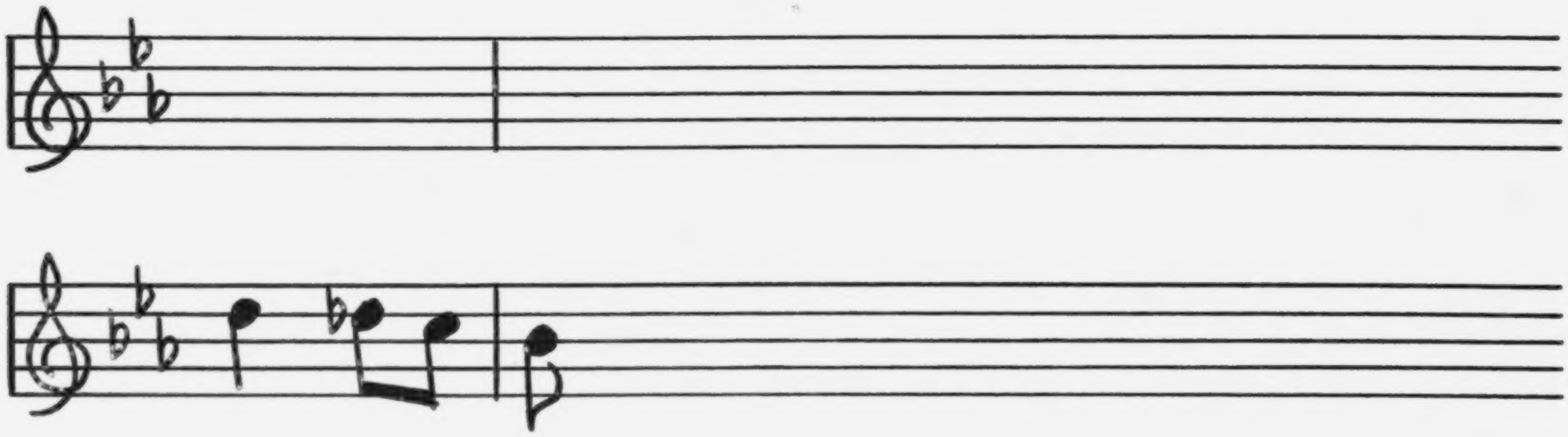

①
②
③
Tpt.I
Tpt.II
HRN.
TRB.

A. The error occurred in measure ______________.

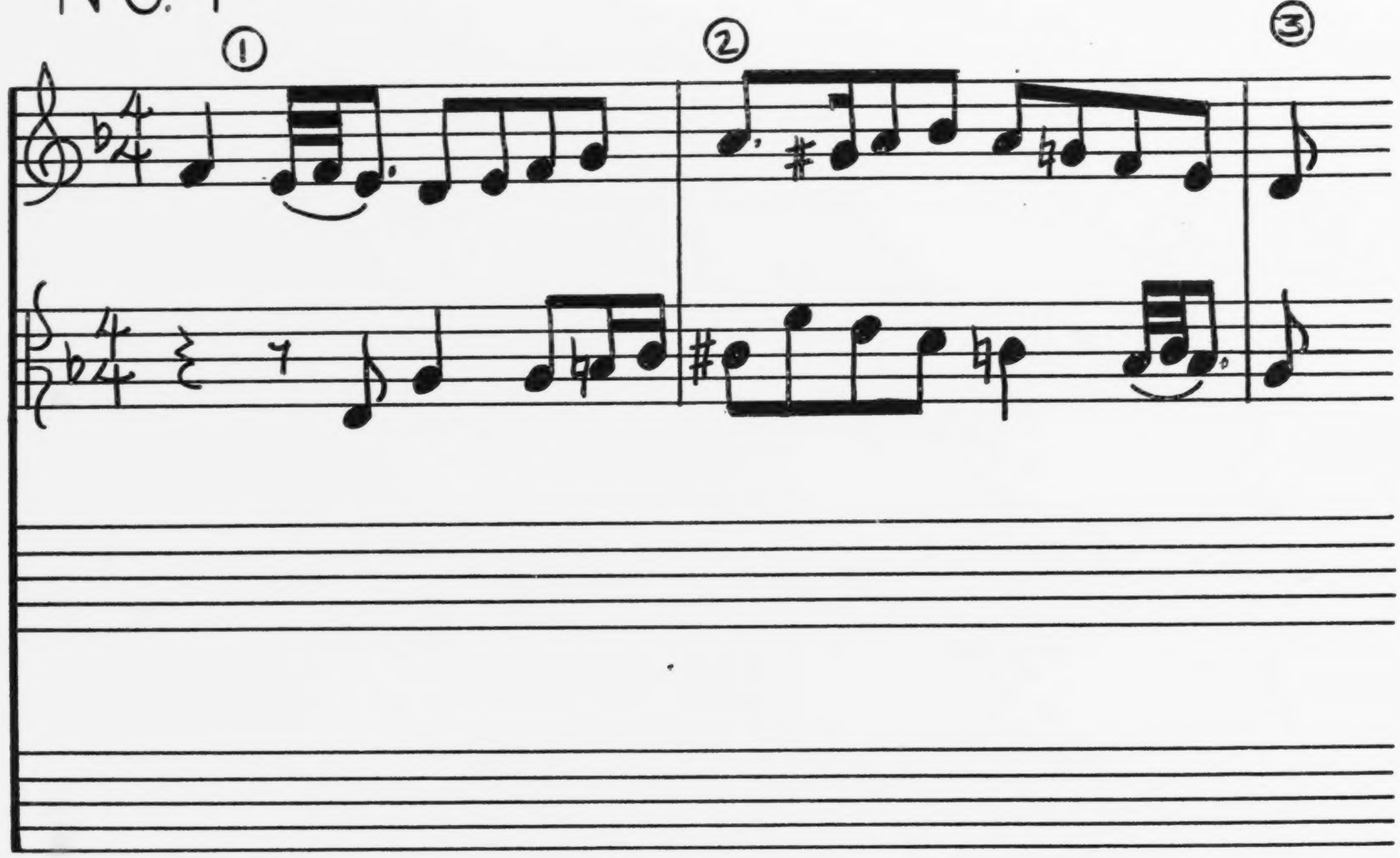
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4

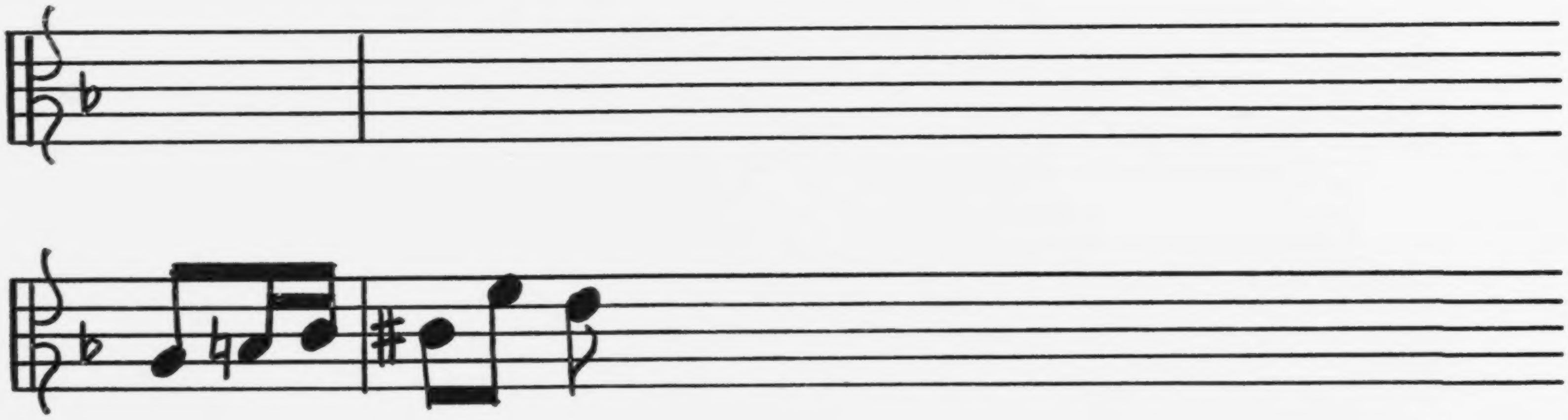


A. The error occurred in measure ______________.

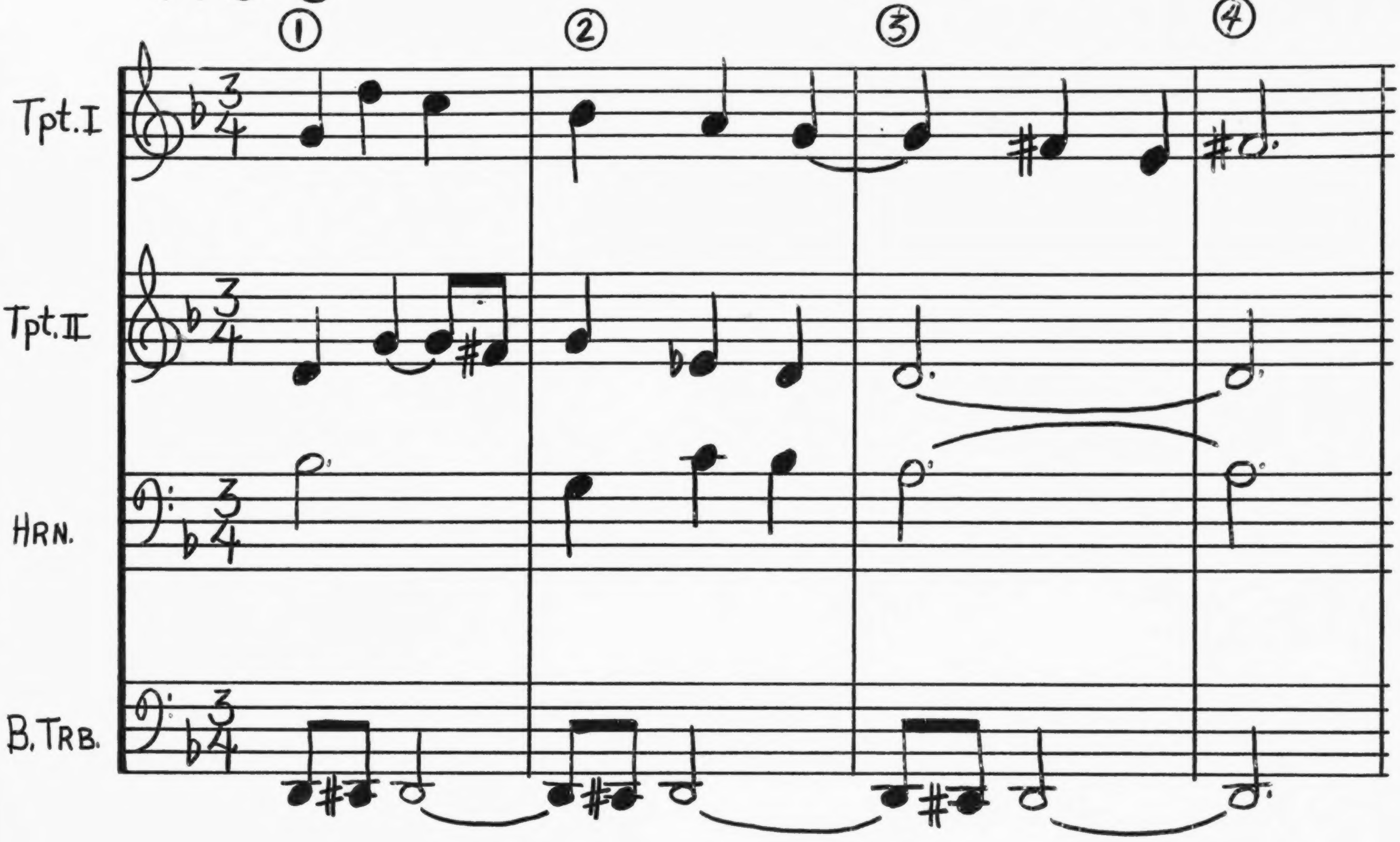
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 5

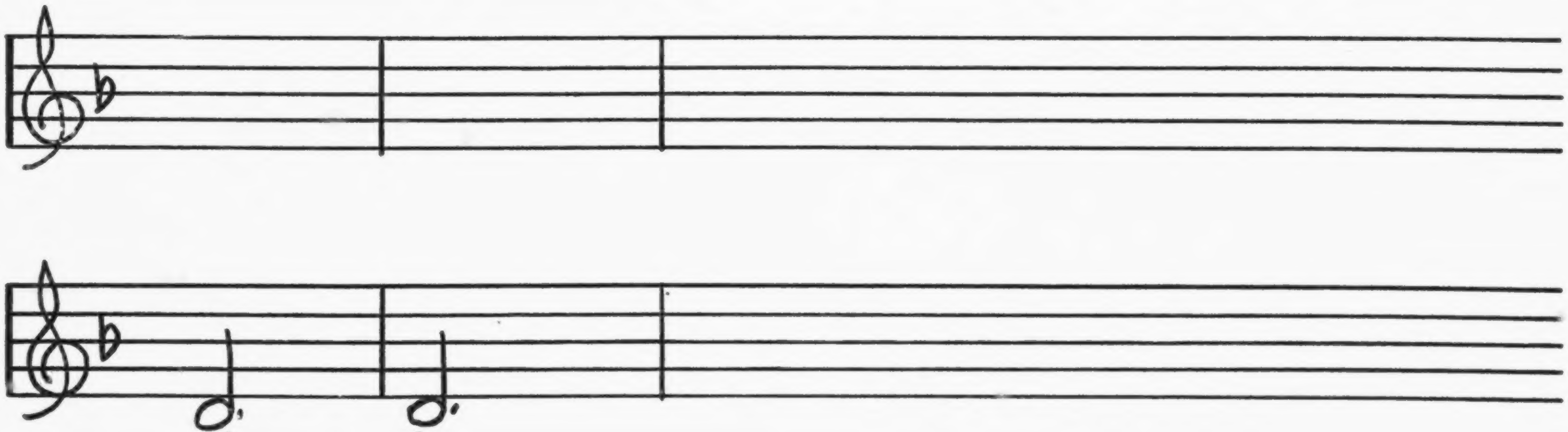

①
②
③
④
Tpt. I
Tpt. II
HRN.
B. TRB.

A. The error occurred in measure ______________.

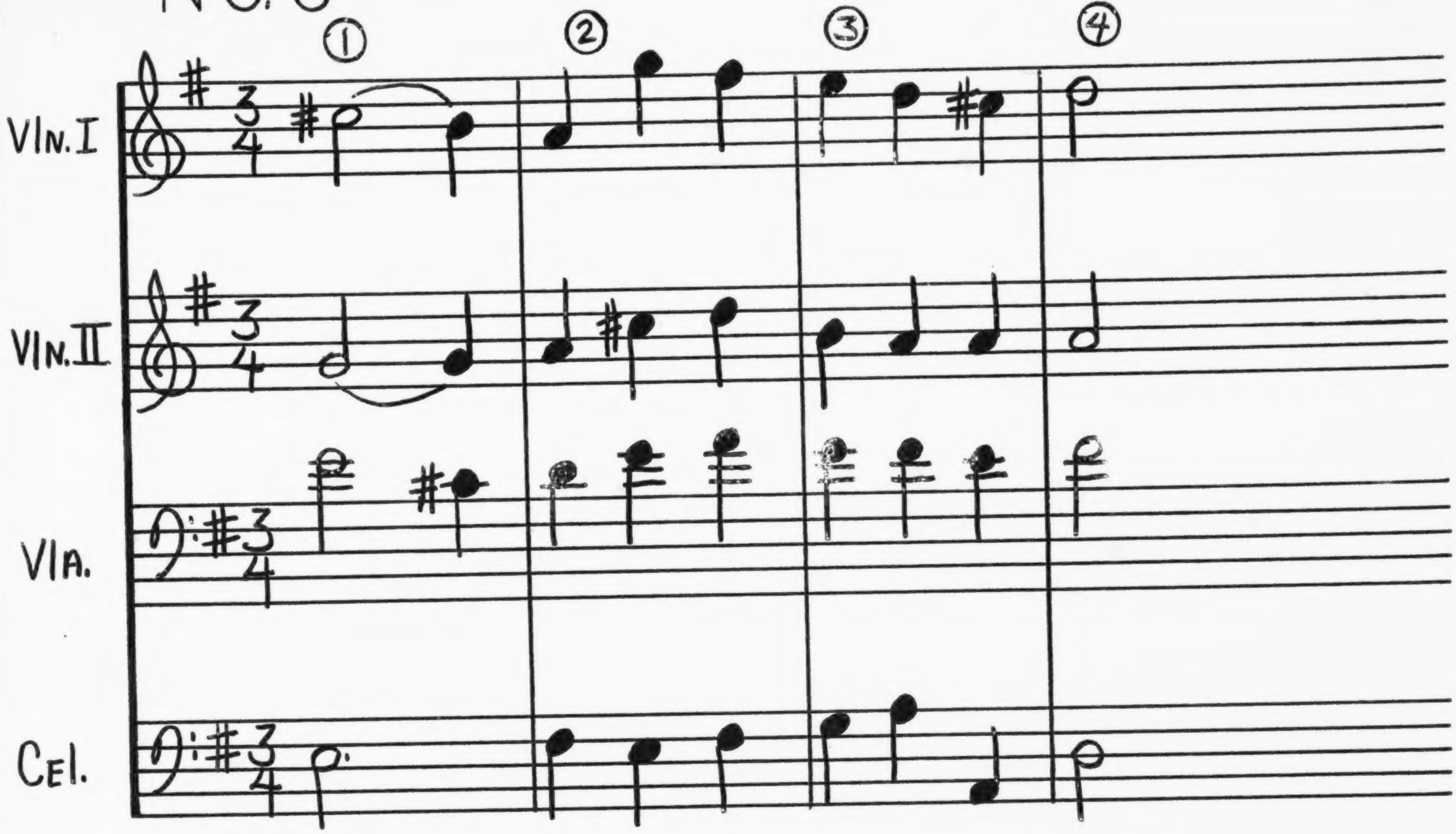
B. It was an error in P R (circle one).

C. The error was made by _____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

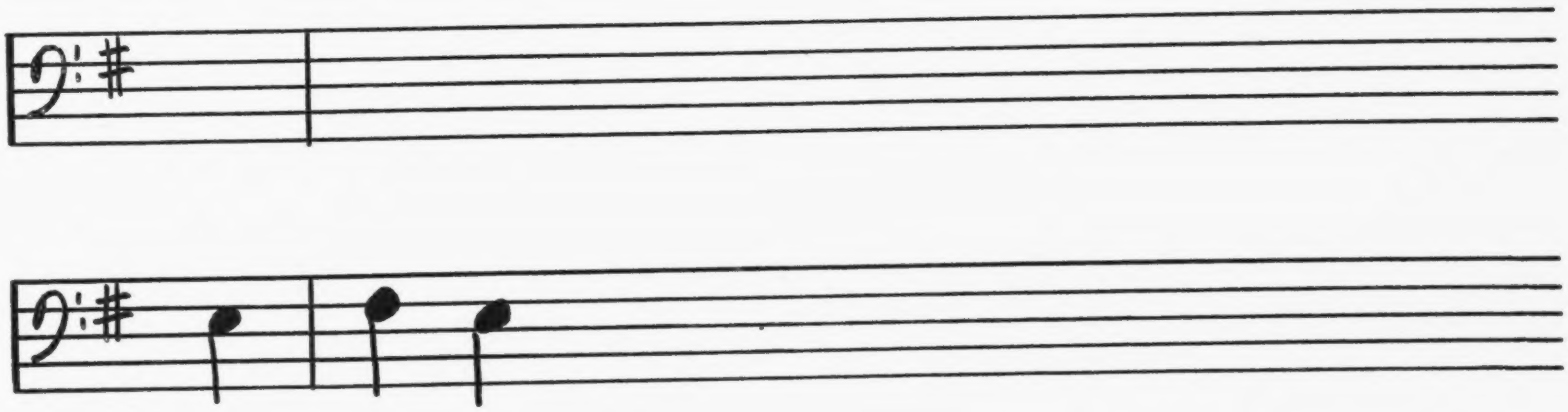

①
②
③
④
Vln. I
Vln. II
Vla.
Cel.
3/4

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



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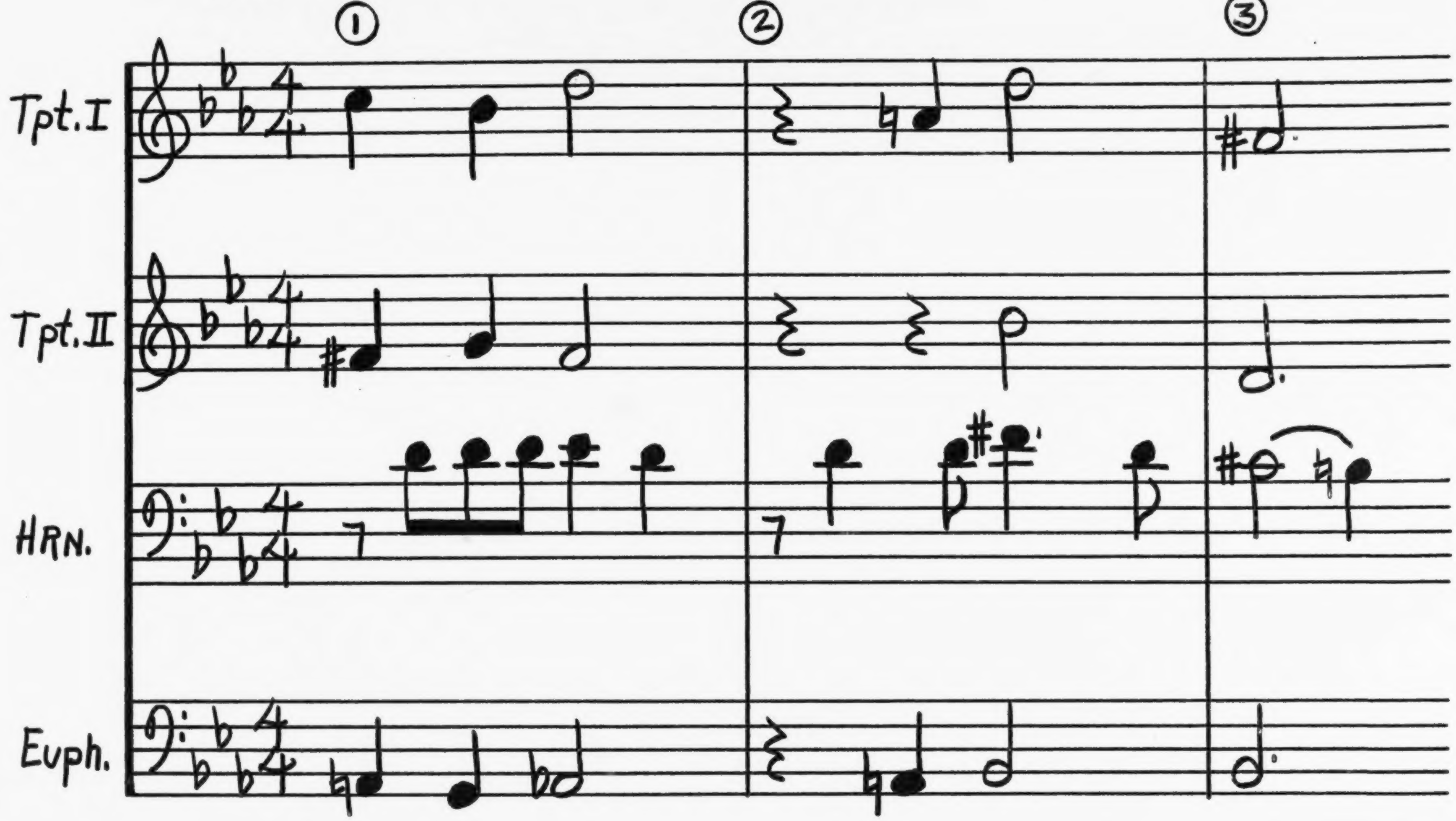
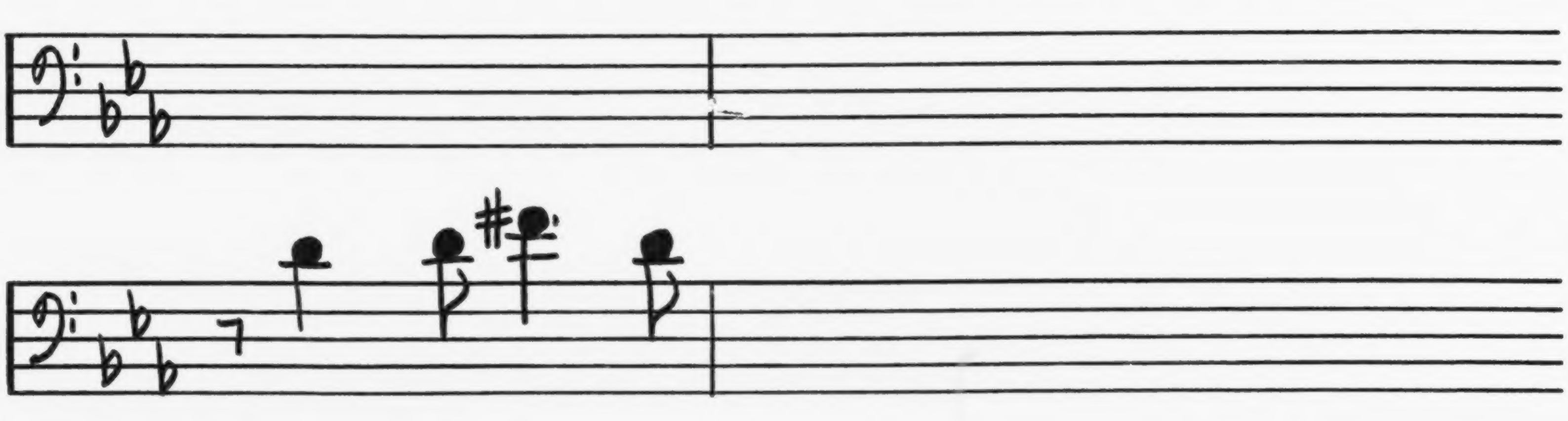

①
②
③
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

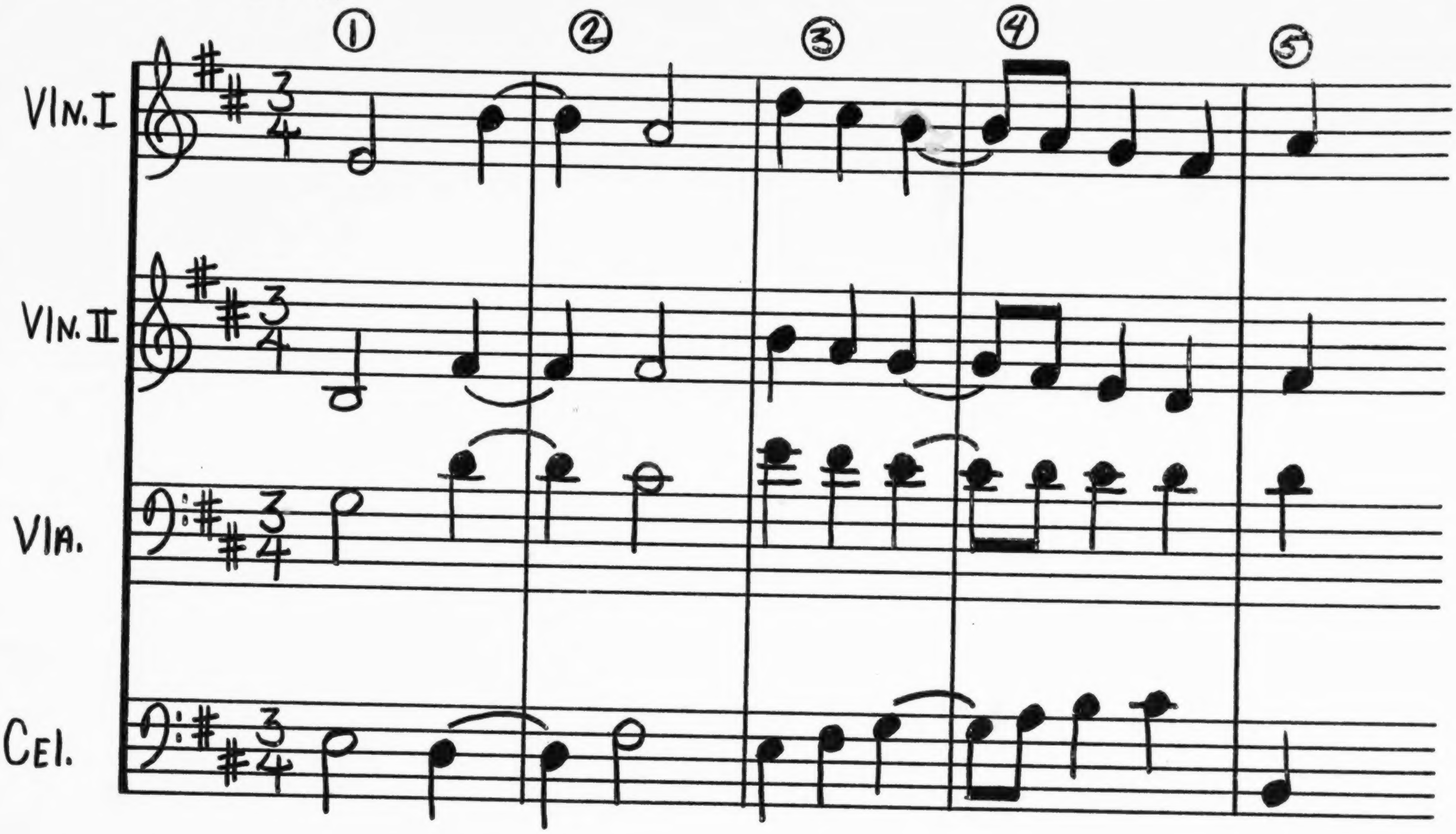
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

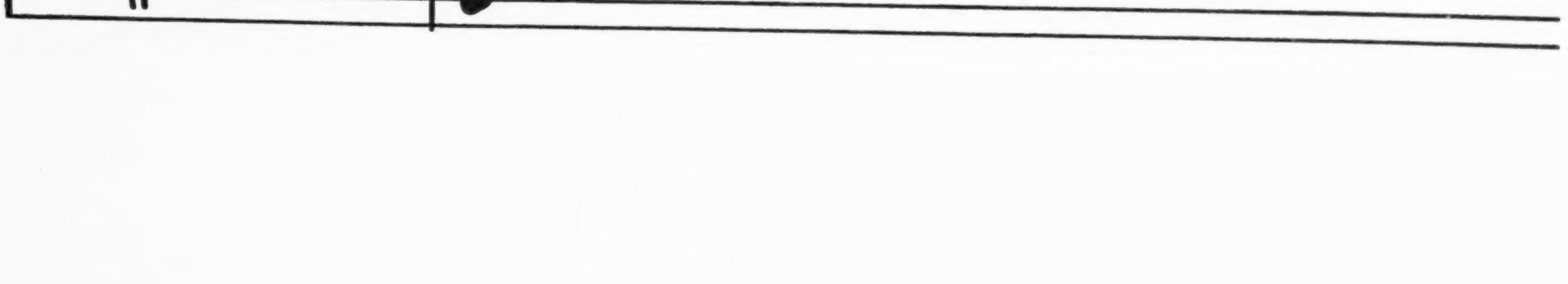

①
②
③
④
⑤
VlN. I
VlN. II
VlA.
CEl.
3/4

A. The error occurred in measure _______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



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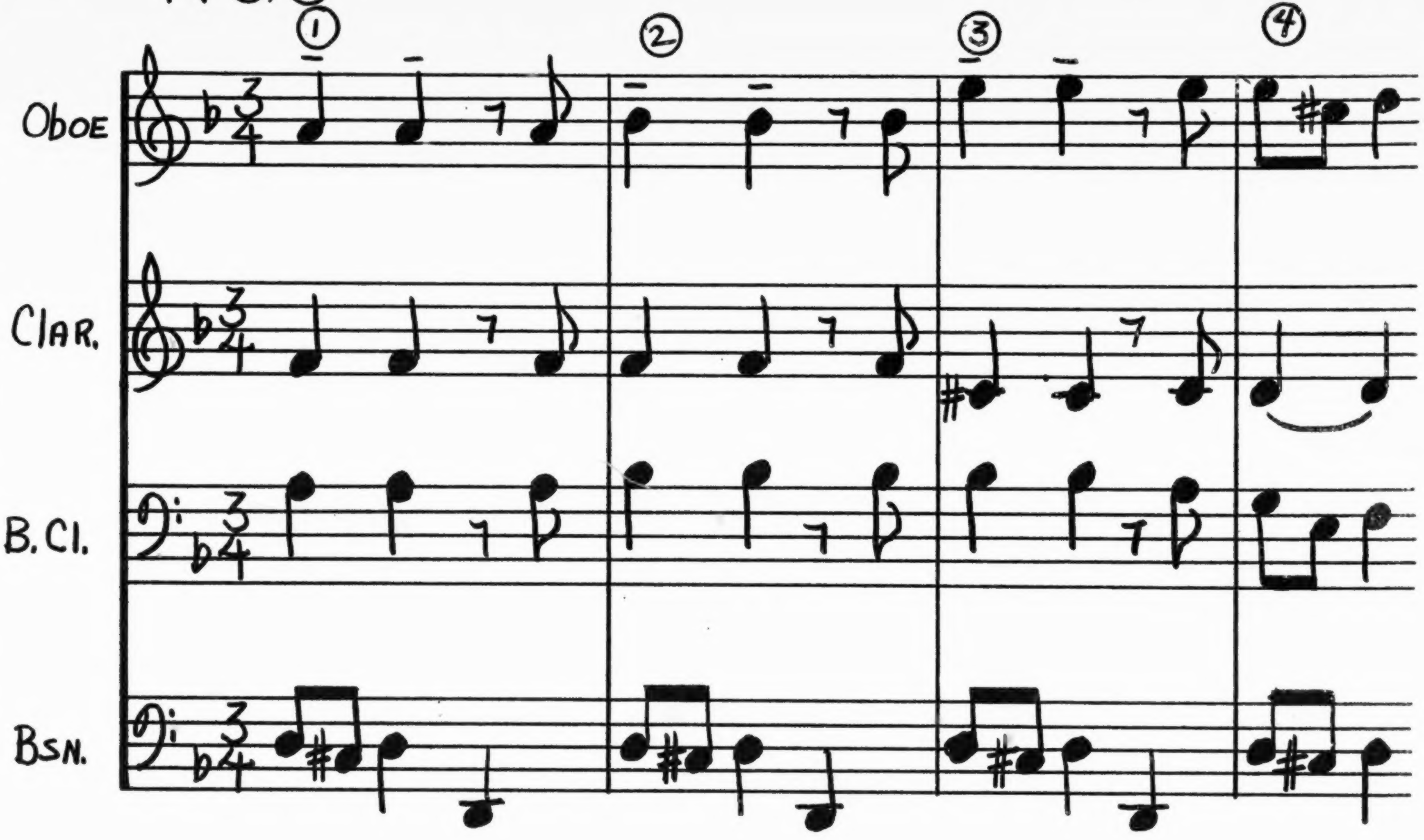
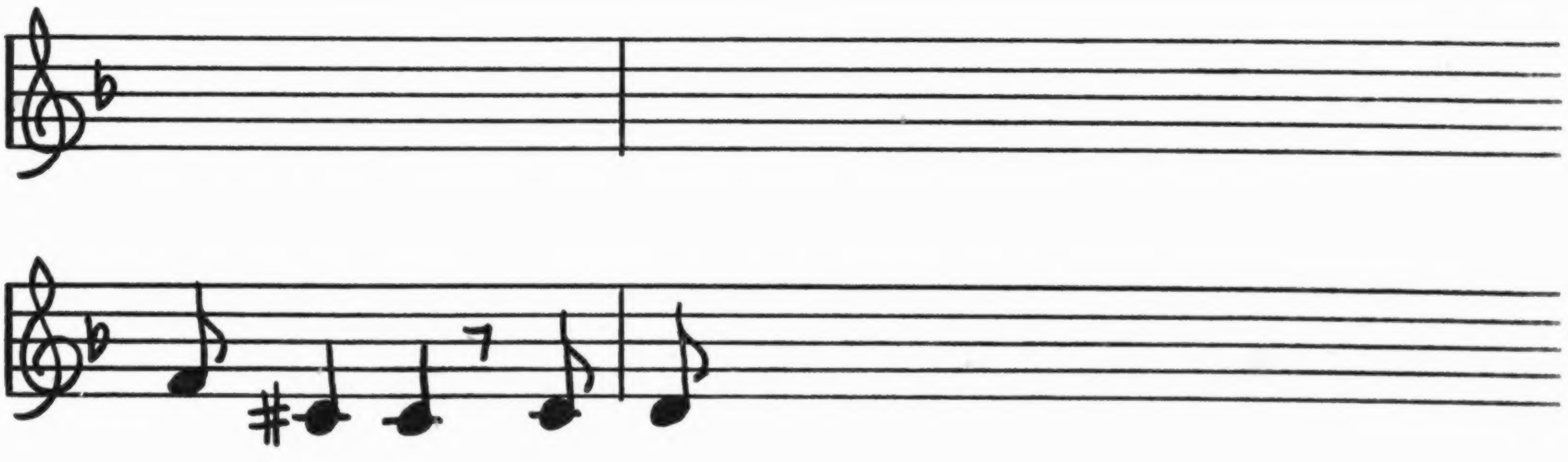

①
②
③
④
Oboe
Clar.
B. Cl.
Bsn.

A. The error occurred in measure _____________.

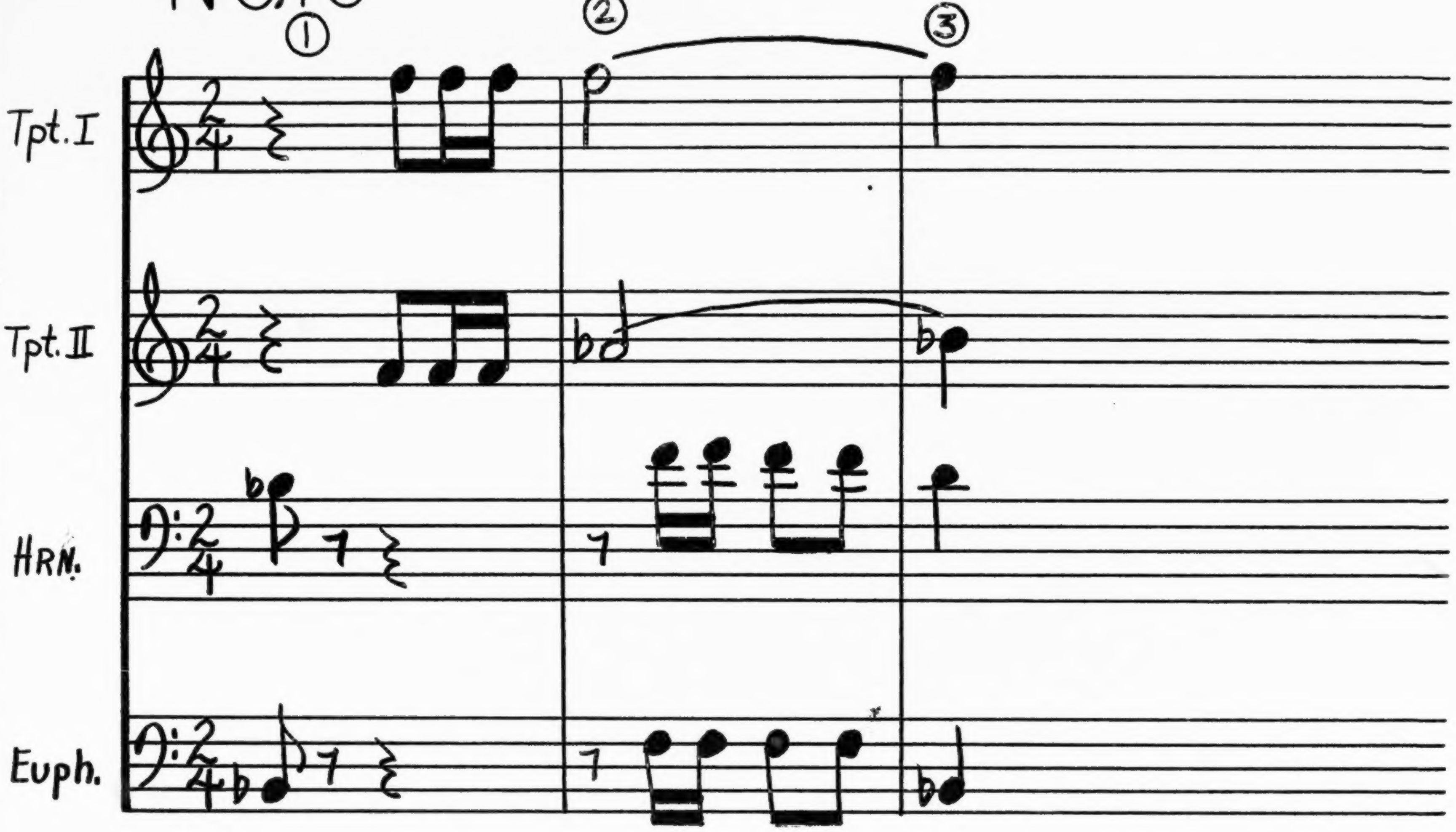
B. It was an error in P R (circle one).

C. The error was made by ___________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

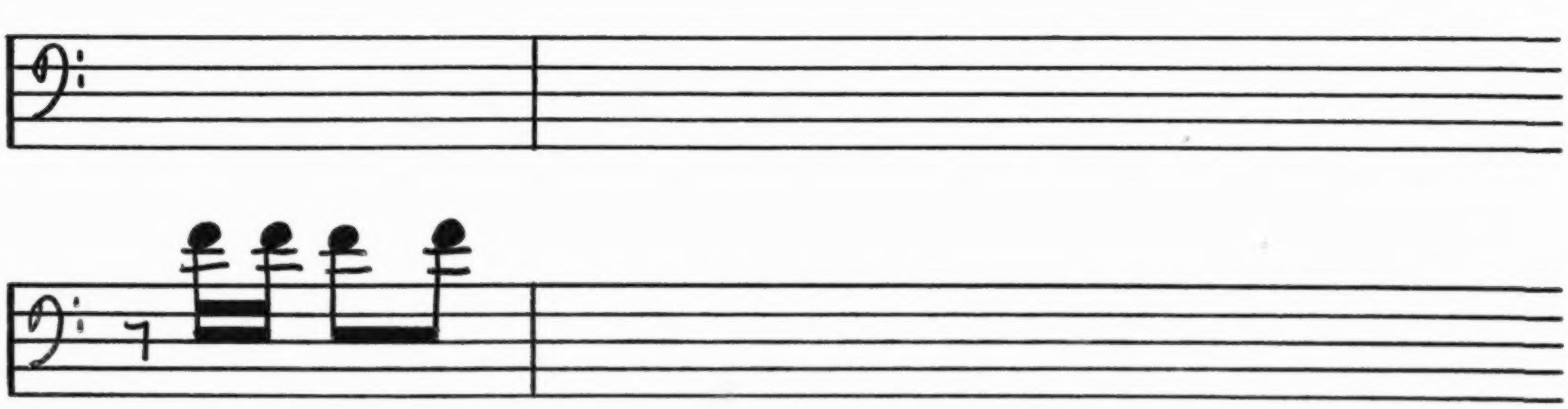

①
②
③
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

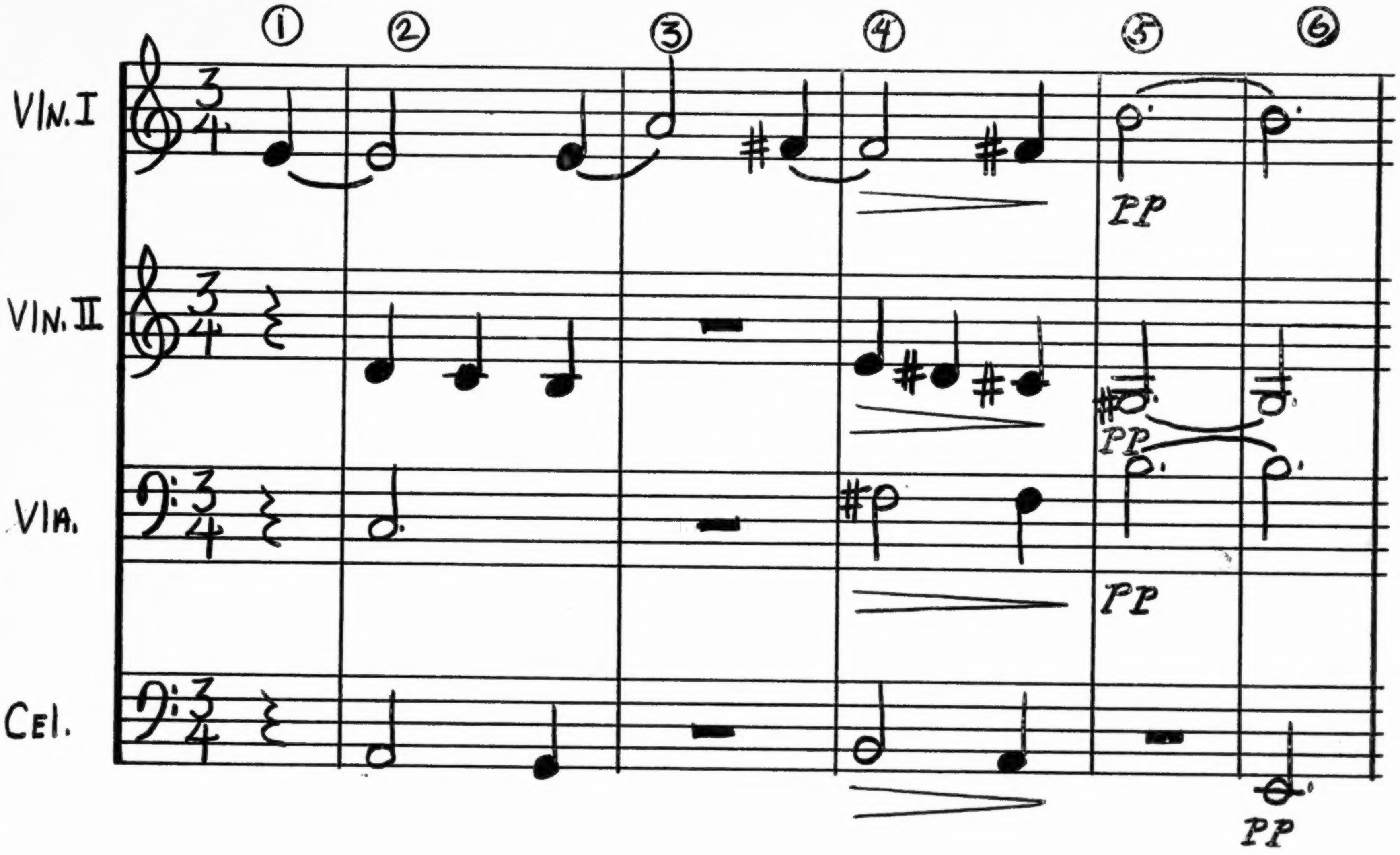
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11

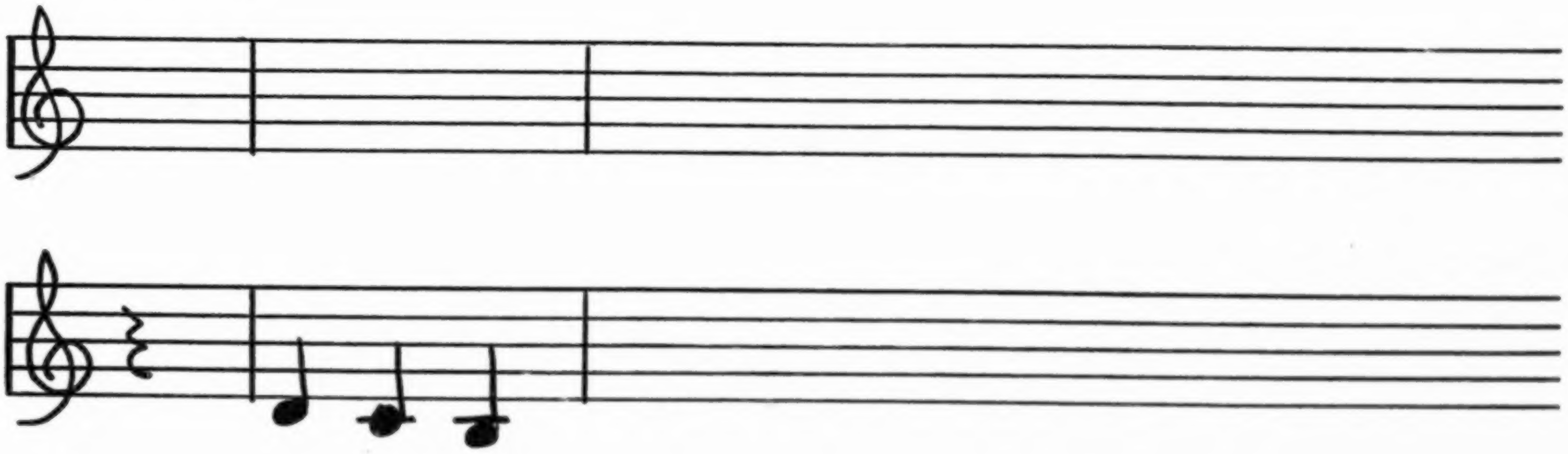

①
②
③
④
⑤
⑥
Vln. I
Vln. II
Vla.
Cel.
PP
PP
PP
PP

A. The error occurred in measure ______________.

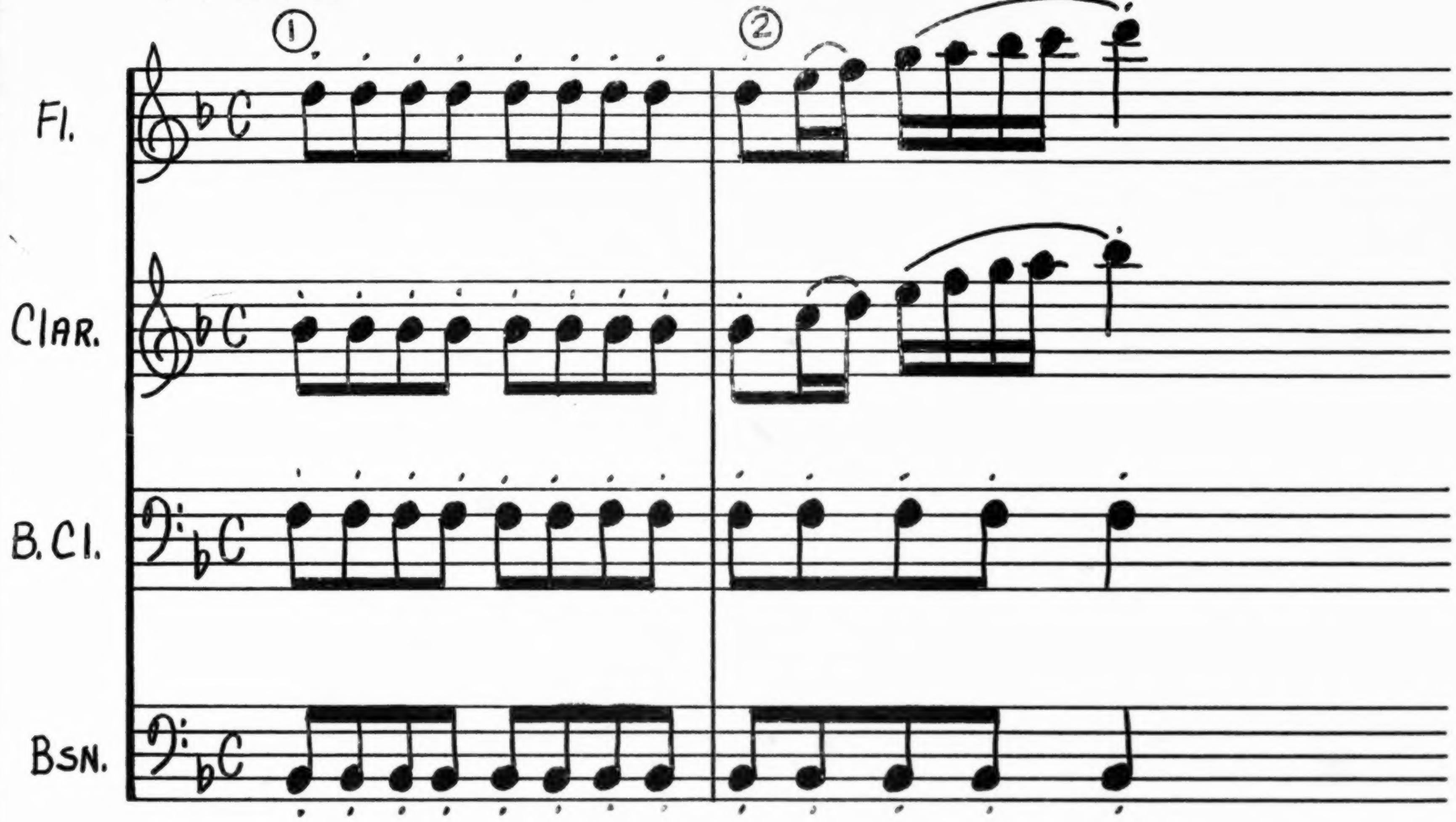
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.12

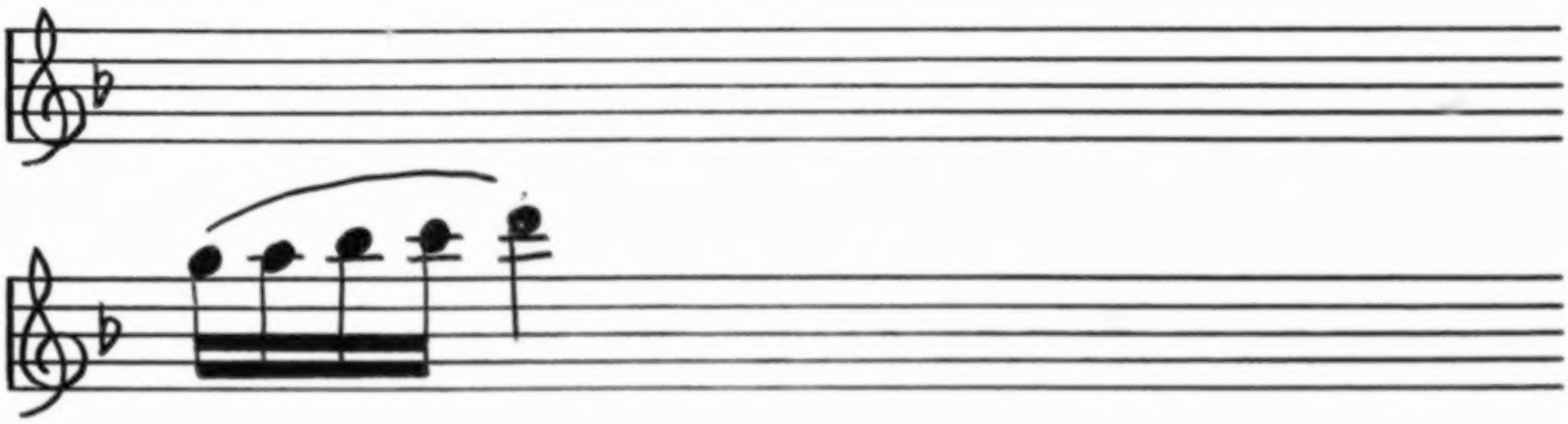


A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

XVII

NAME ______________________________

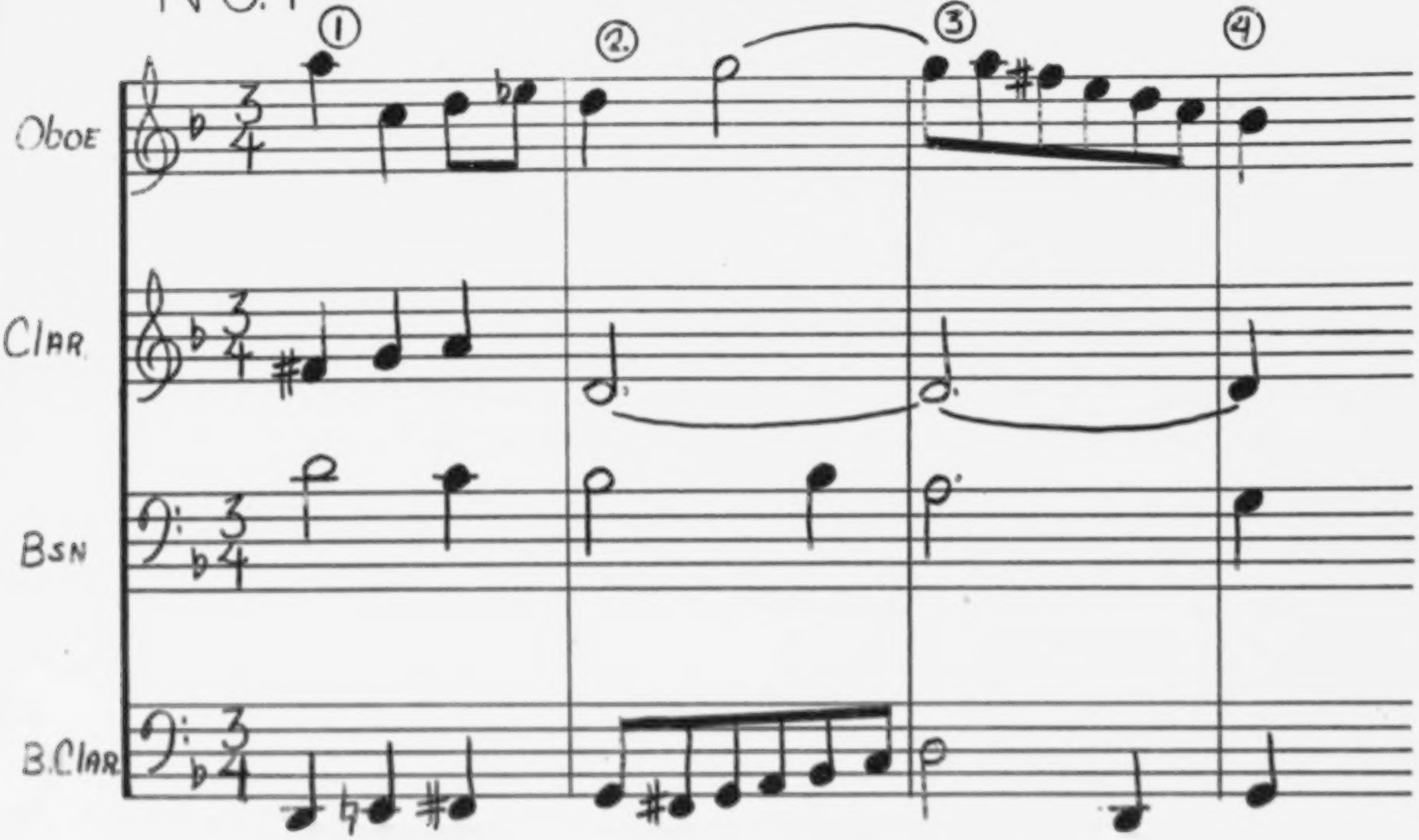
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO. 1

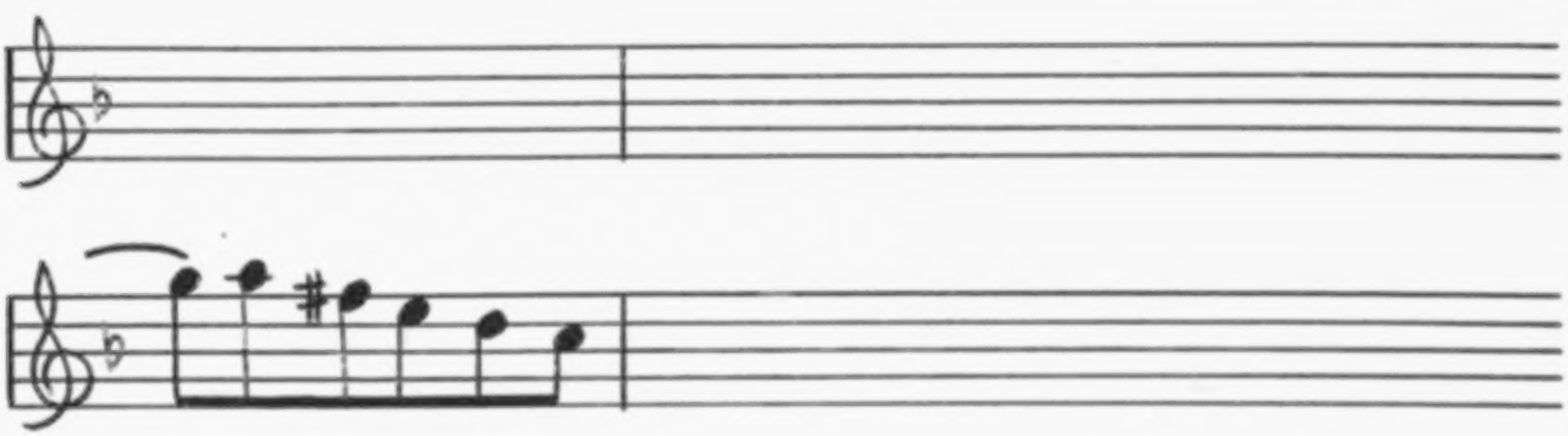

①
②
③
④
Oboe
Clar.
Bsn
B. Clar.

A. The error occurred in measure ______________.

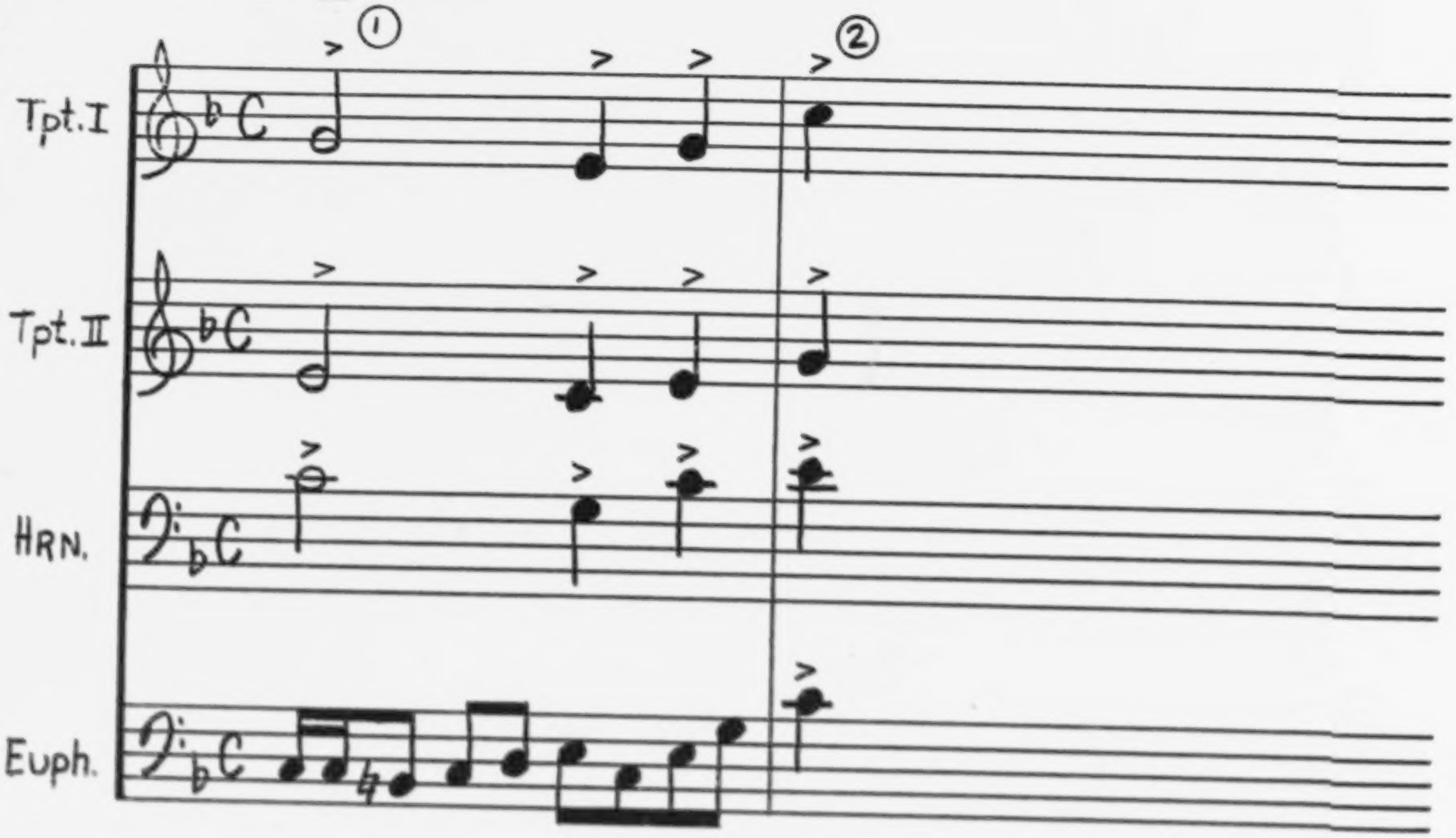
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 2

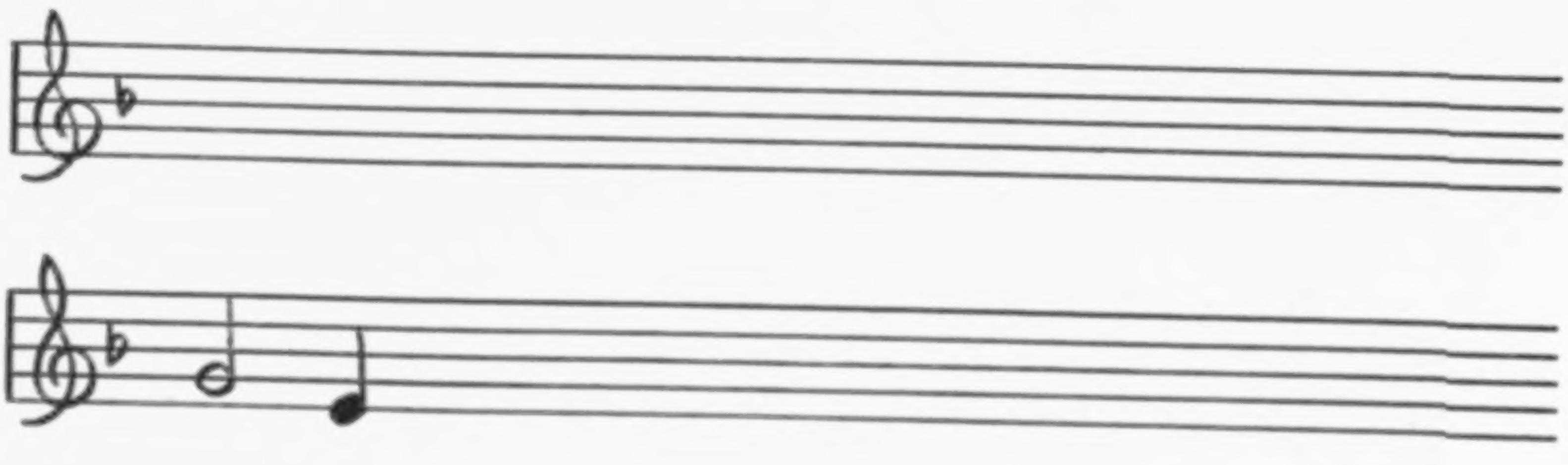

①
②
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure _____________.

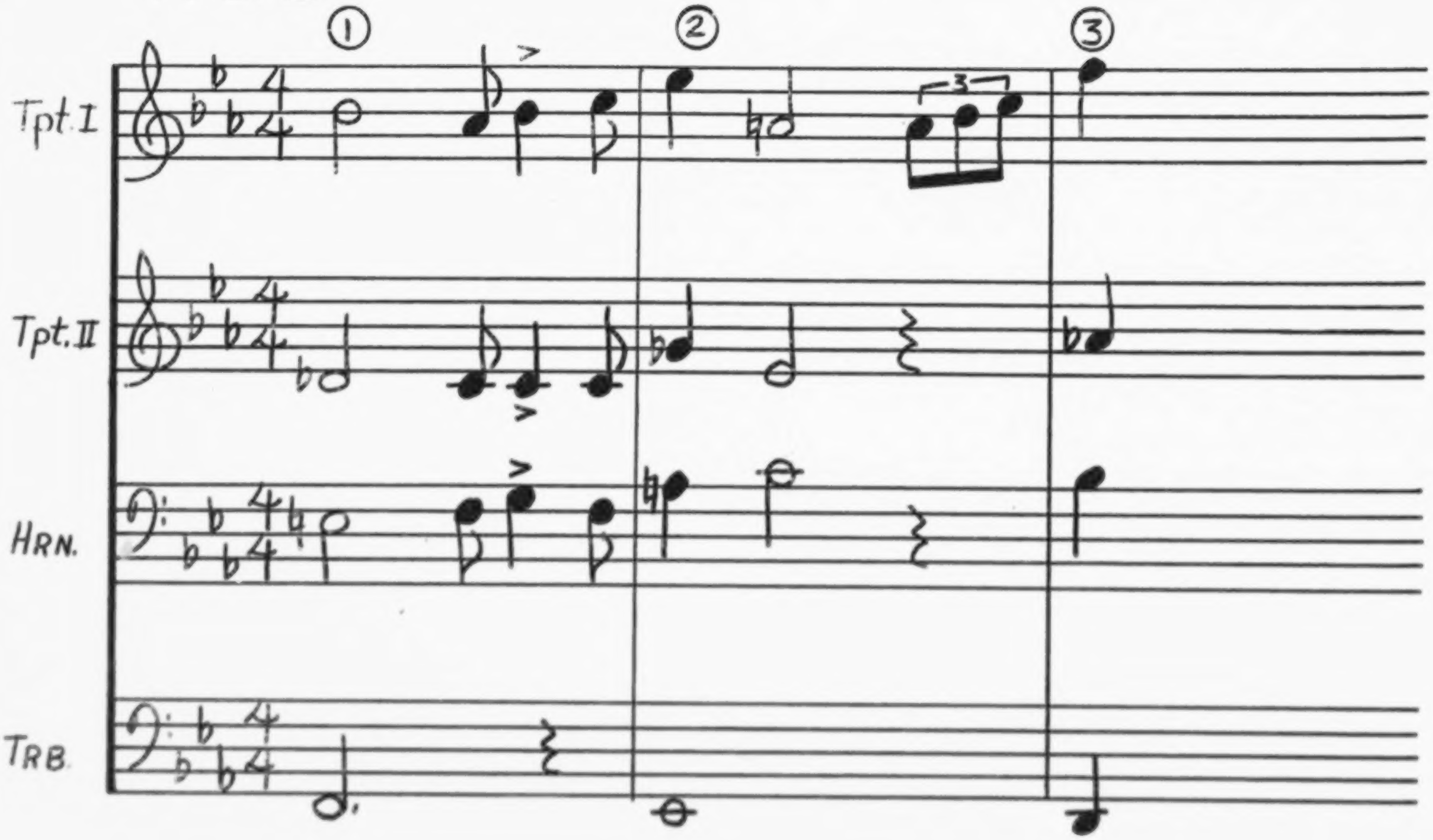
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

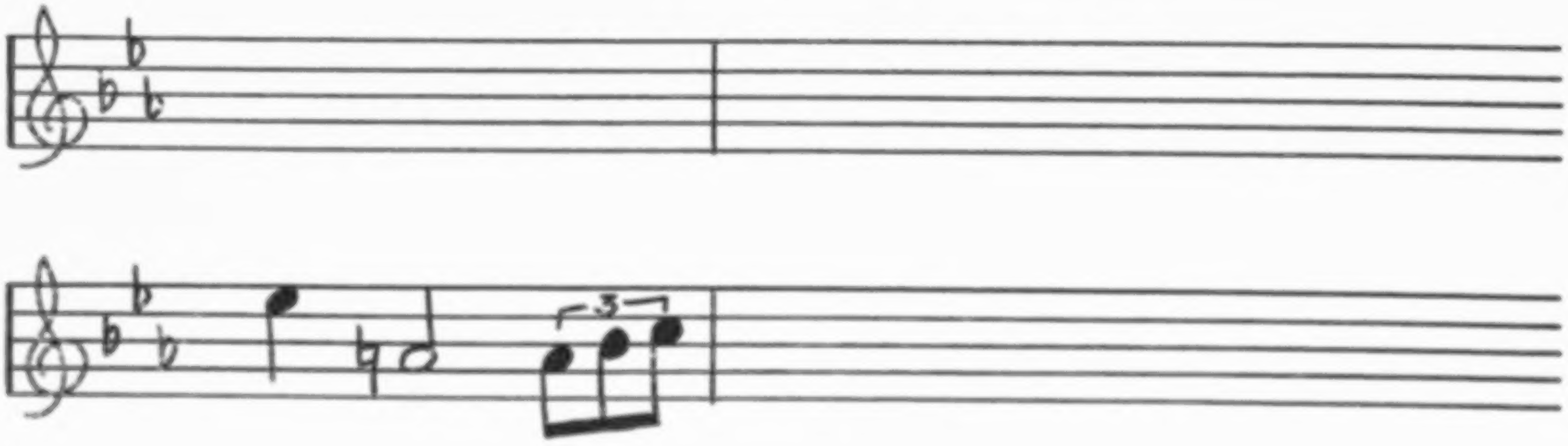

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.
3

A. The error occurred in measure ______________.

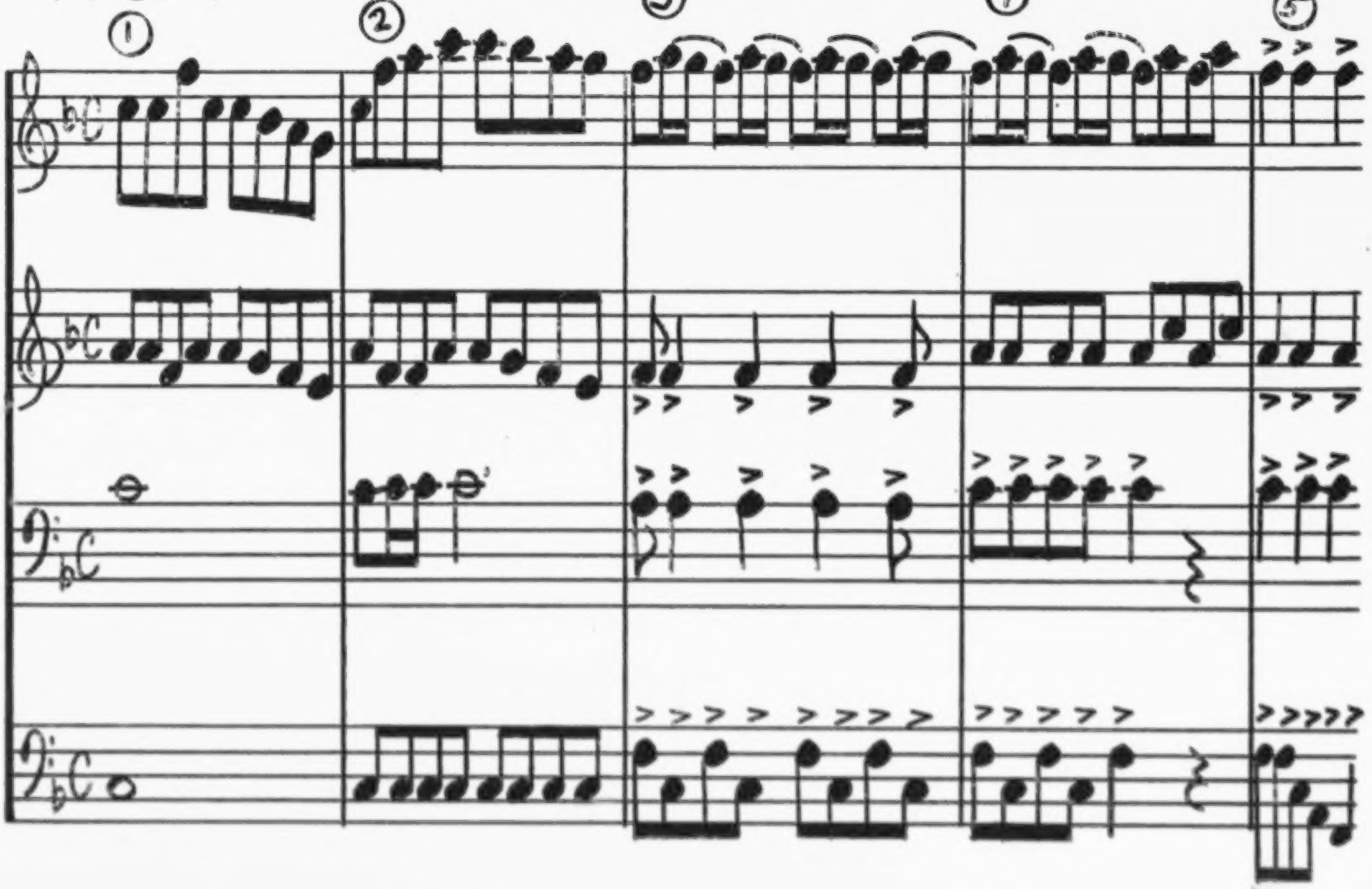
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4

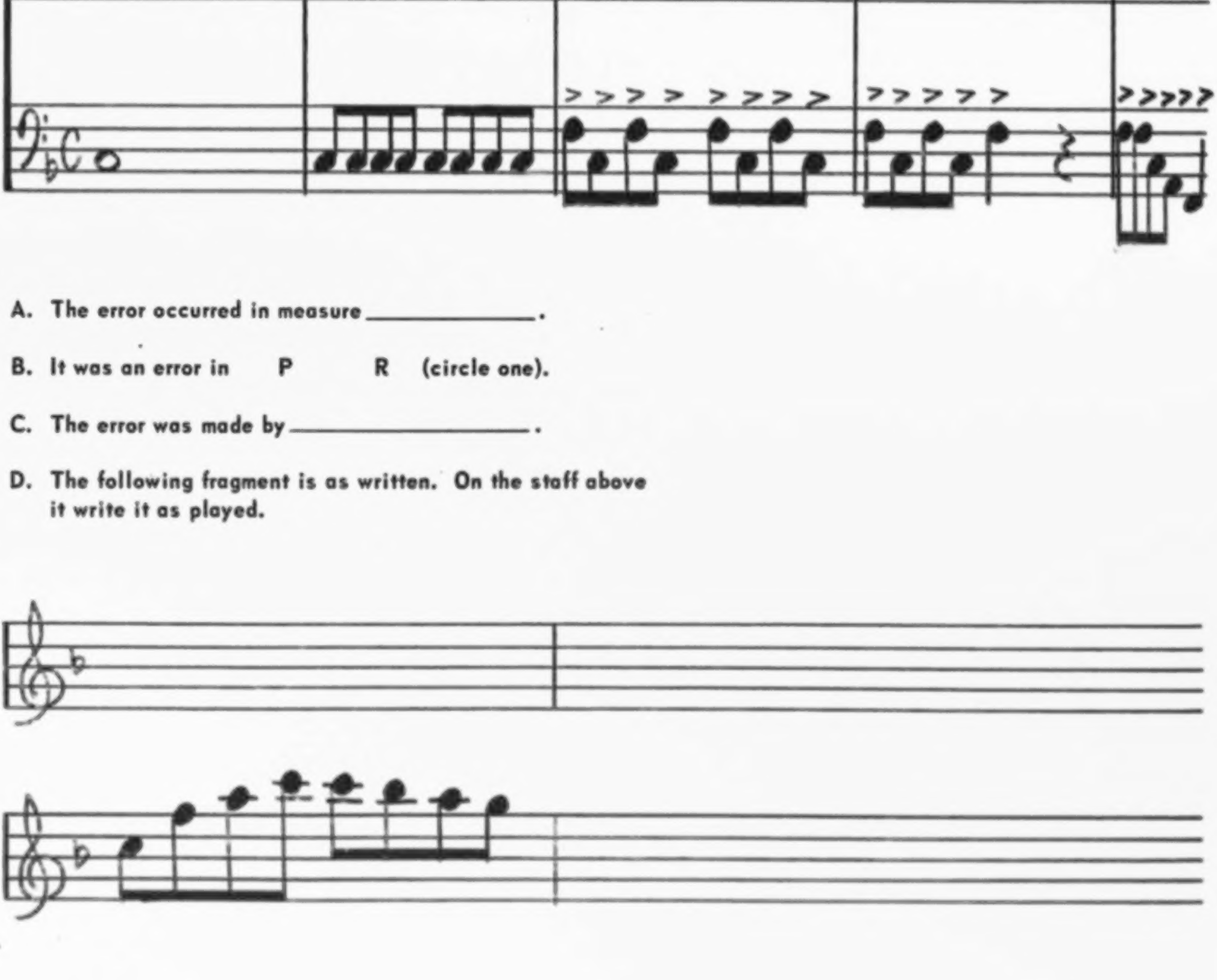


A. The error occurred in measure ______________.

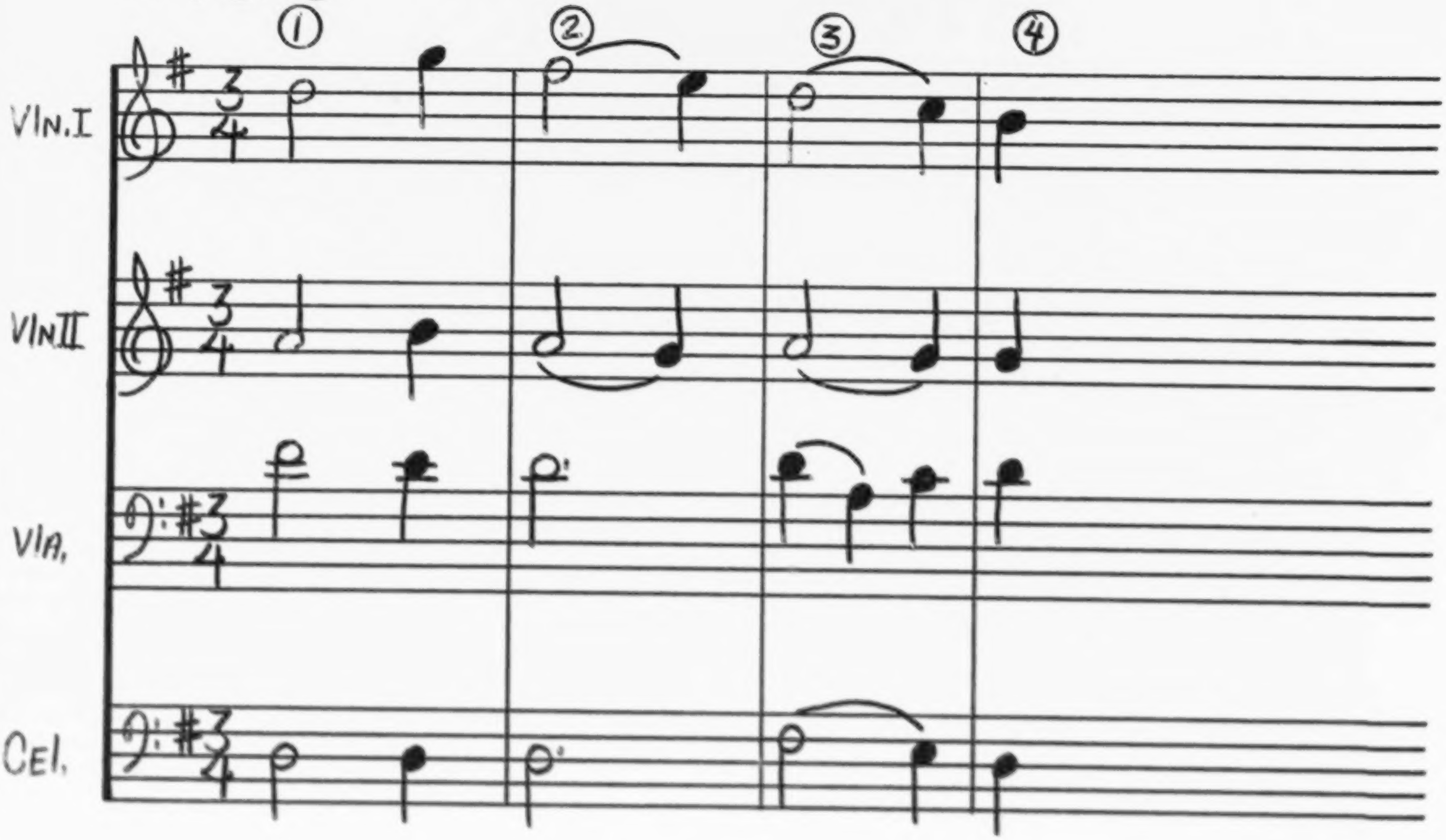
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 5

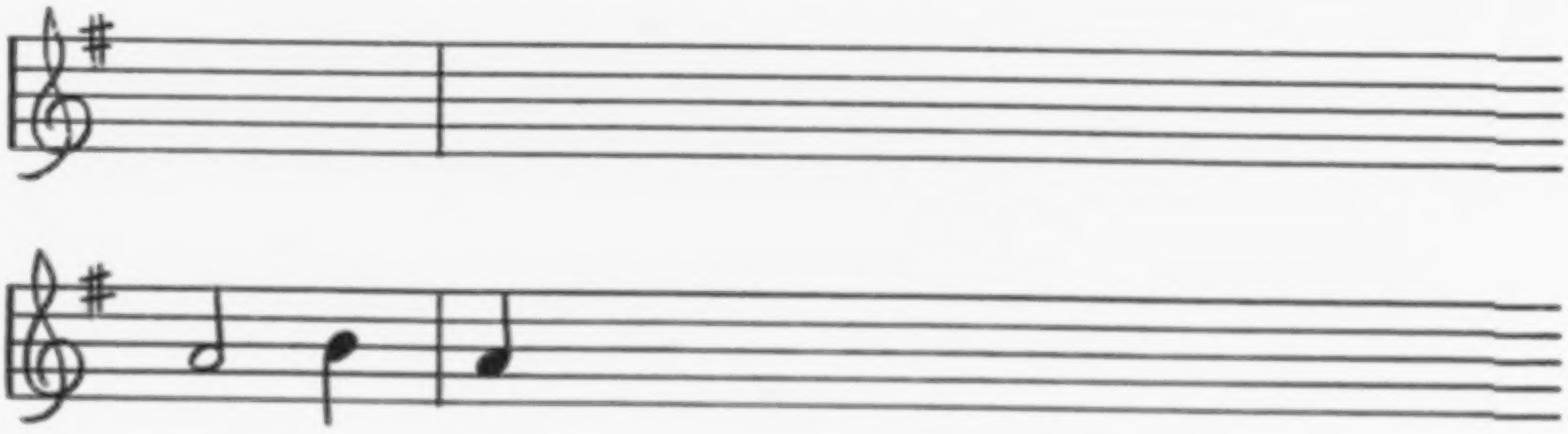

①
②
③
④
VlN. I
VlN. II
VlA.
CEl.

A. The error occurred in measure ______________.

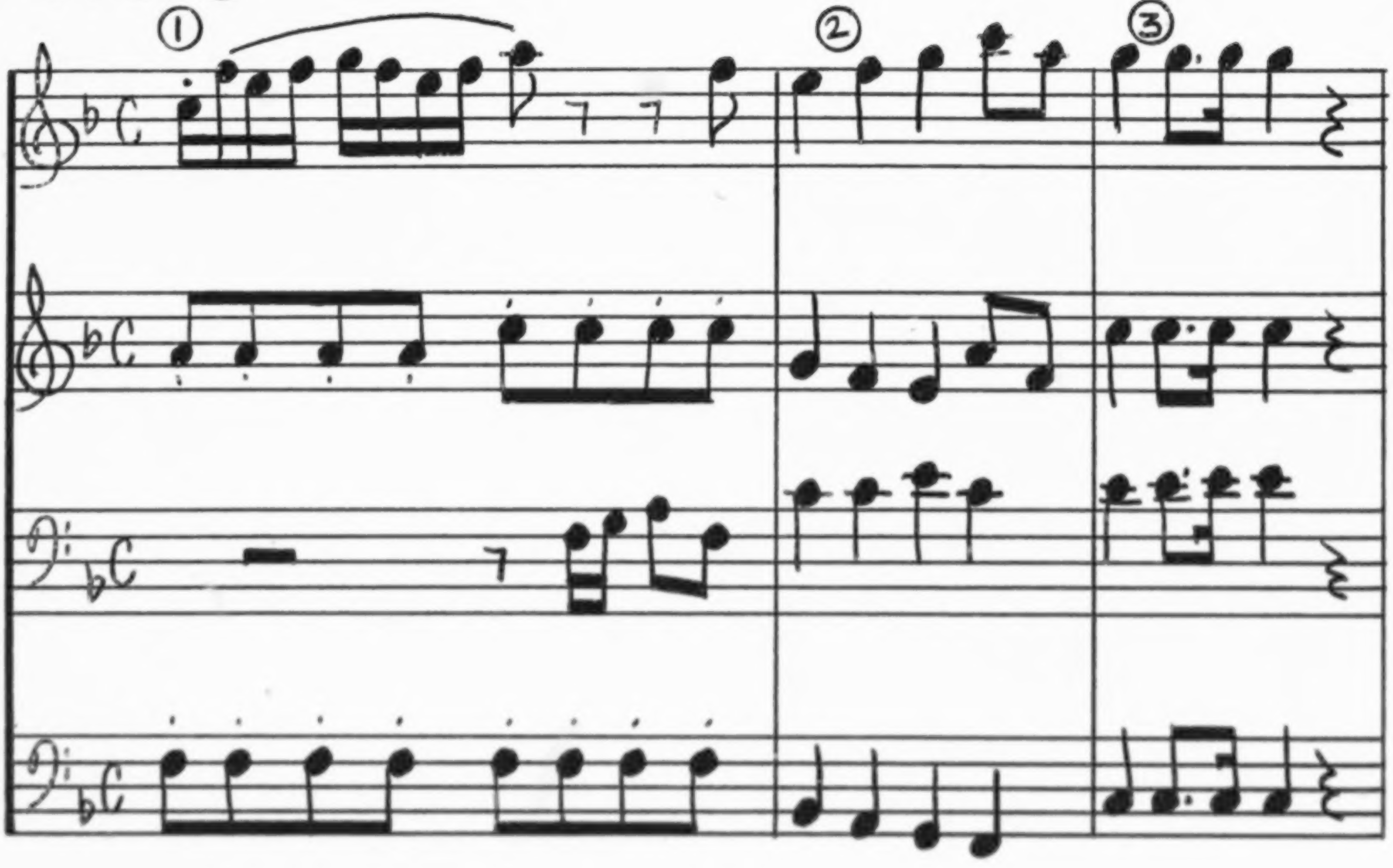
B. It was an error in P R (circle one).

C. The error was made by ___________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

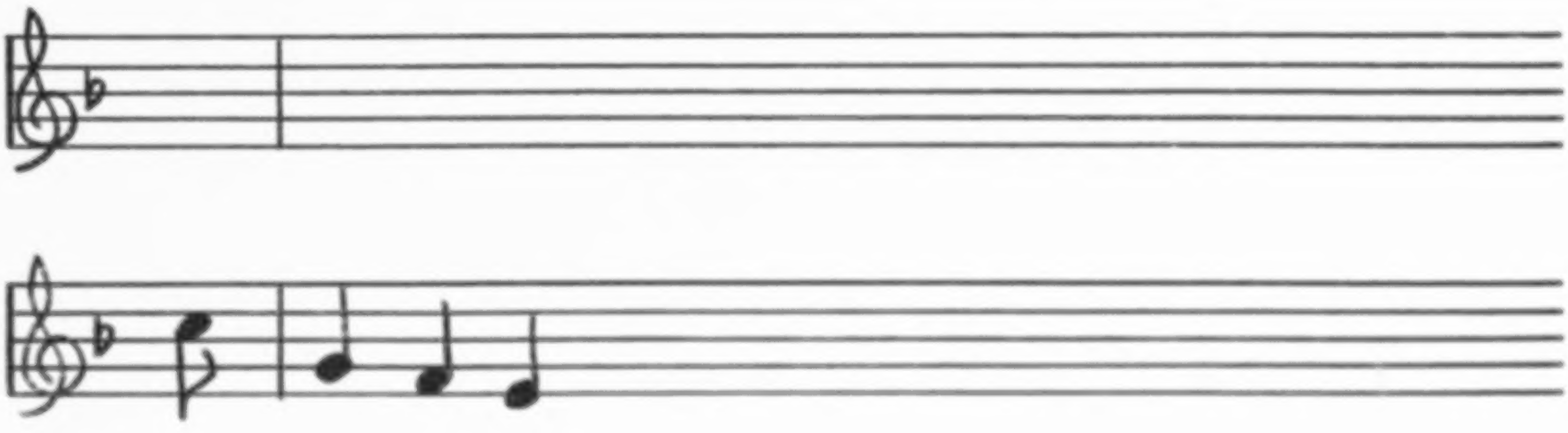


A. The error occurred in measure ______________.

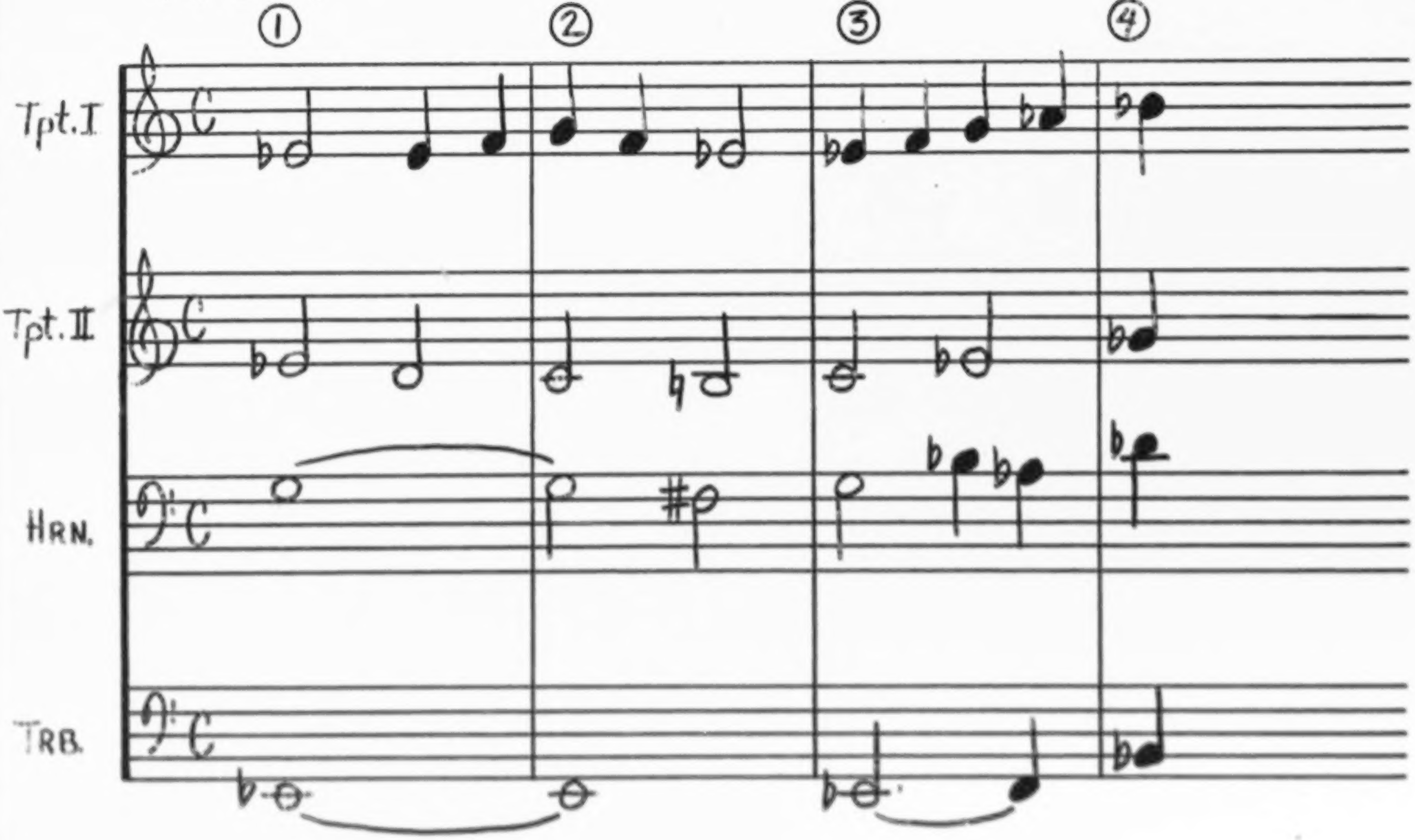
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

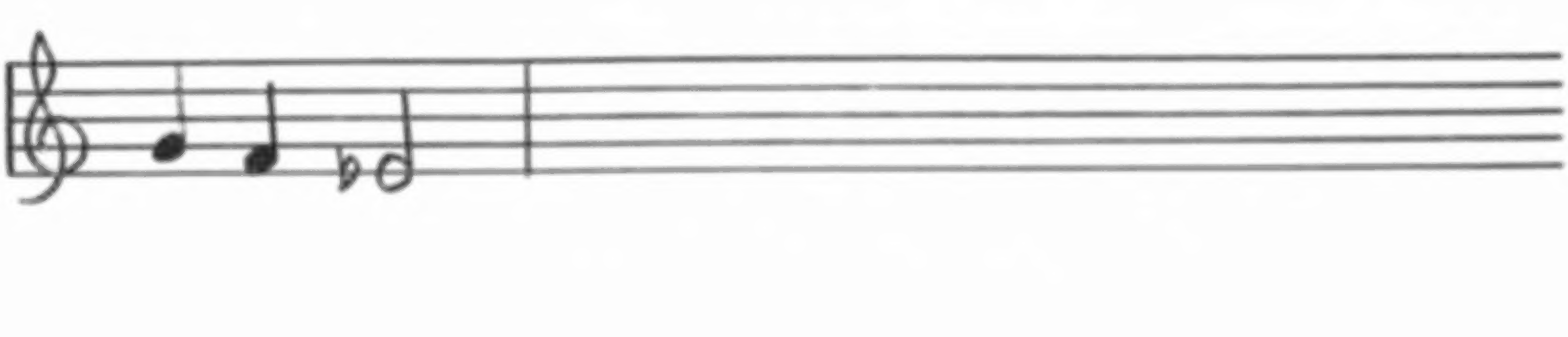

①
②
③
④
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

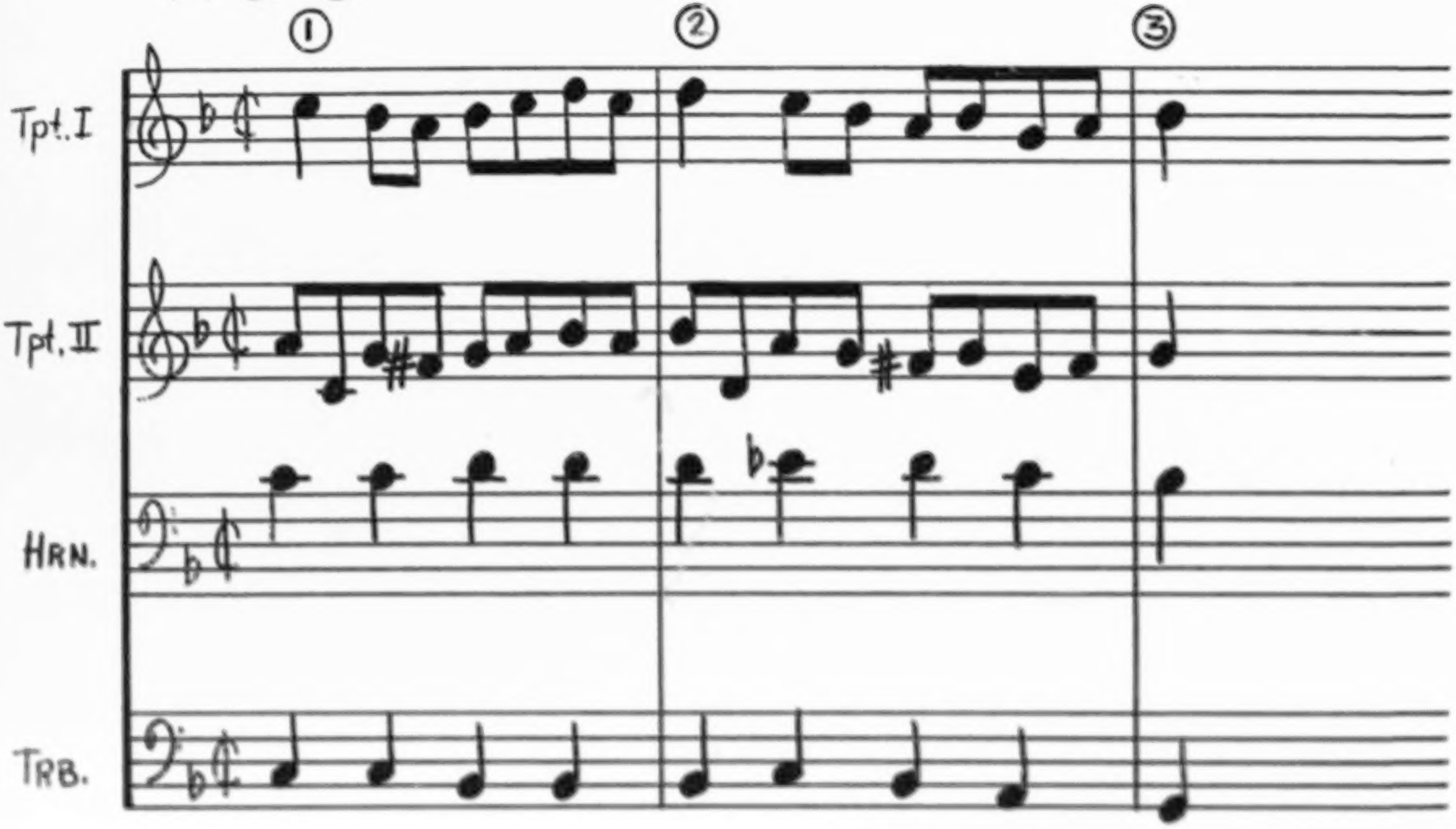
B. It was an error in P R (circle one).

C. The error was made by _____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

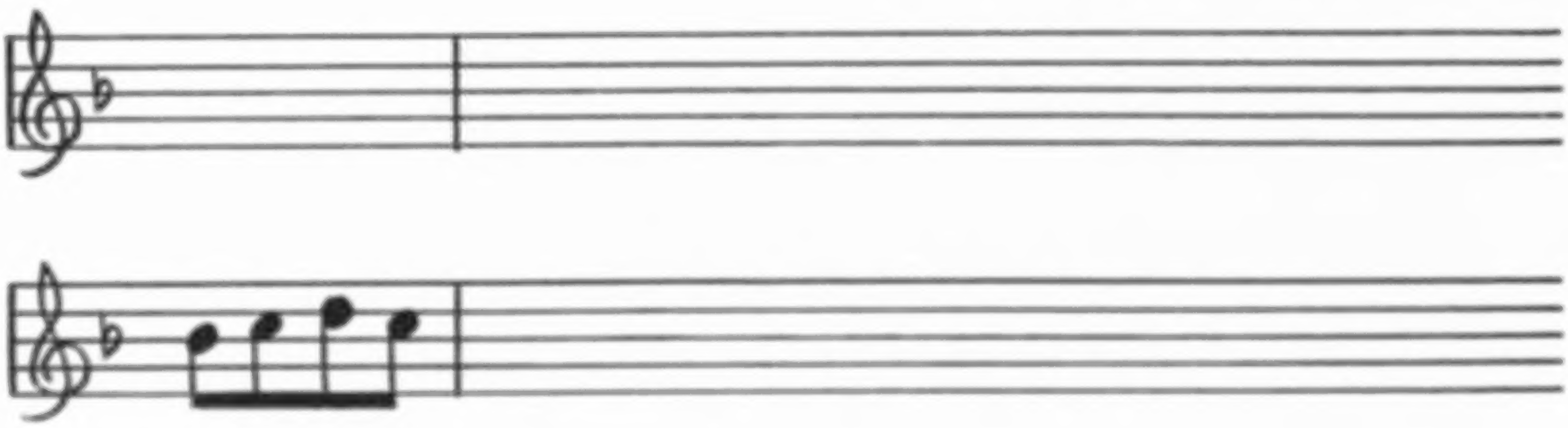

①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

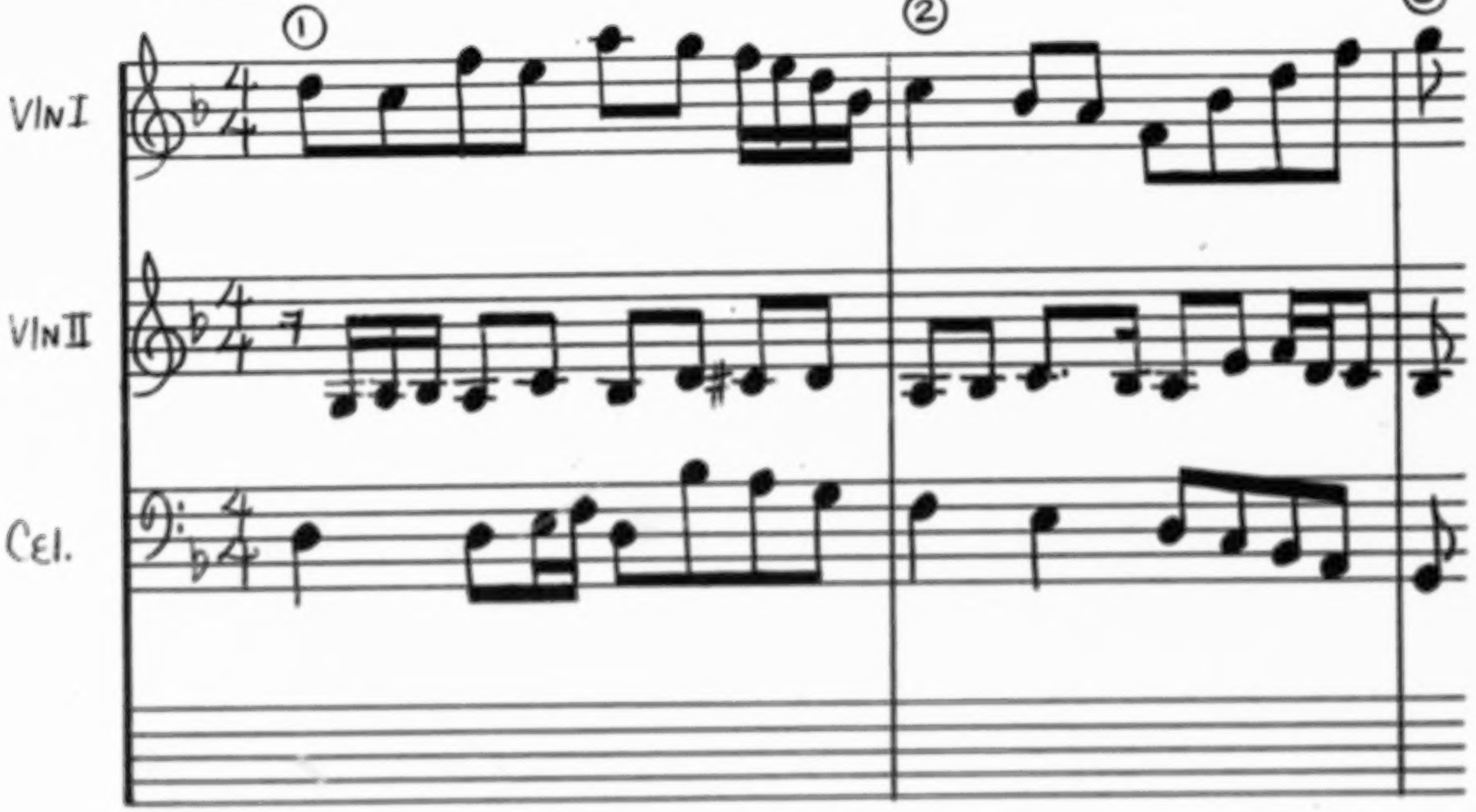
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

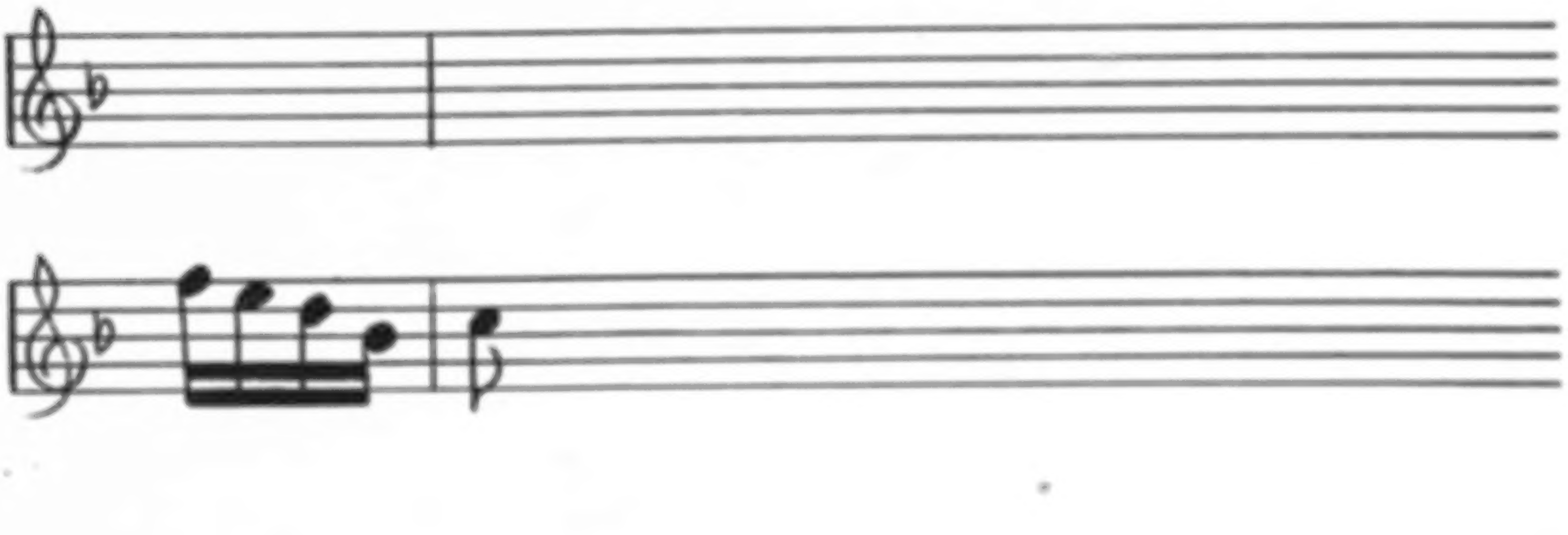


A. The error occurred in measure ______________.

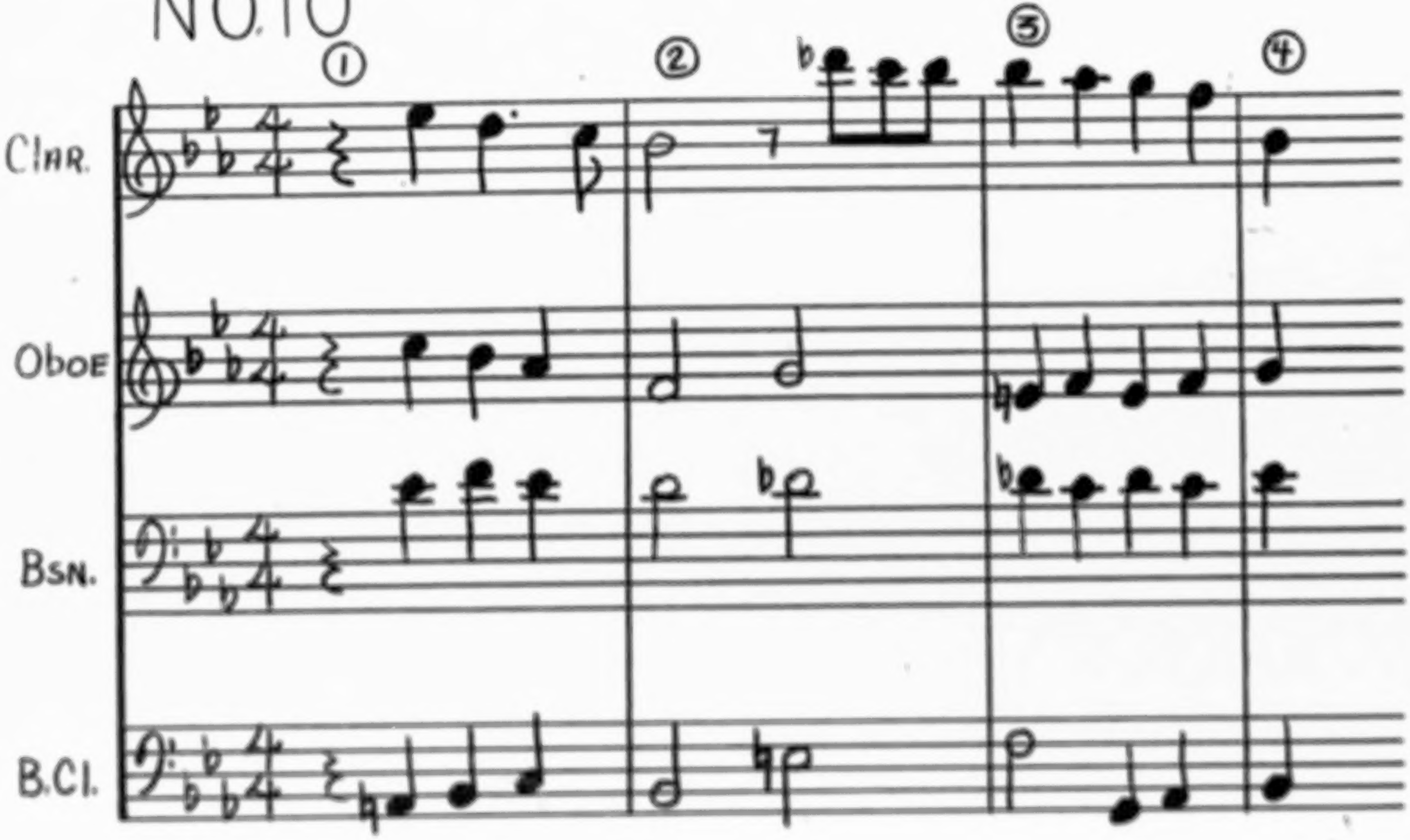
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

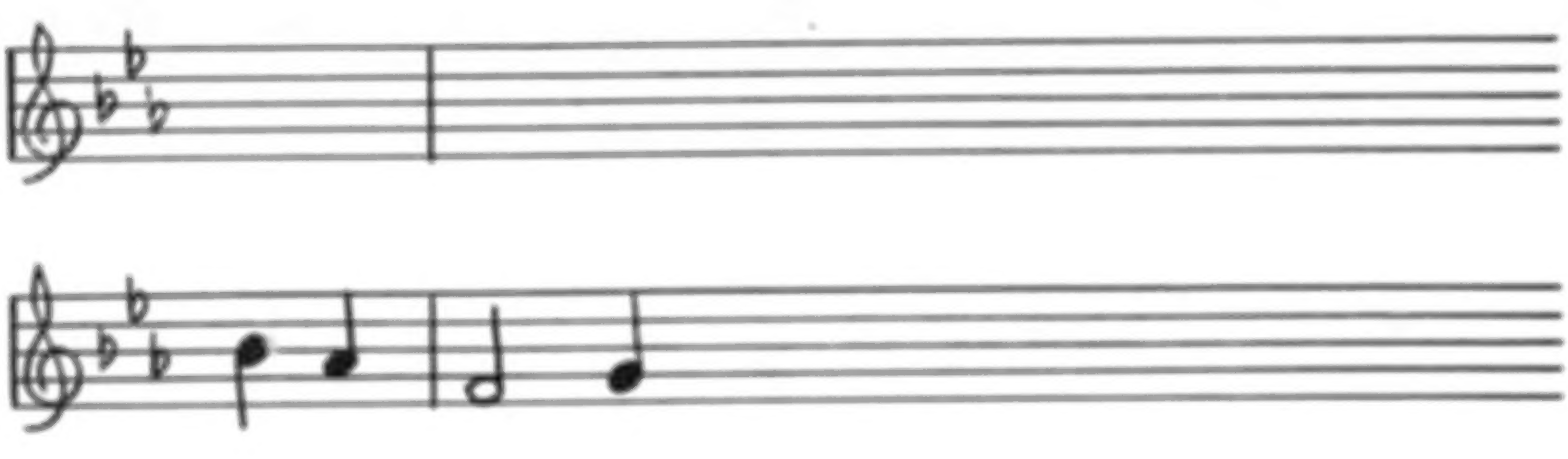

①
②
③
④
Clar.
Oboe
Bsn.
B.Cl.

A. The error occurred in measure ______________.

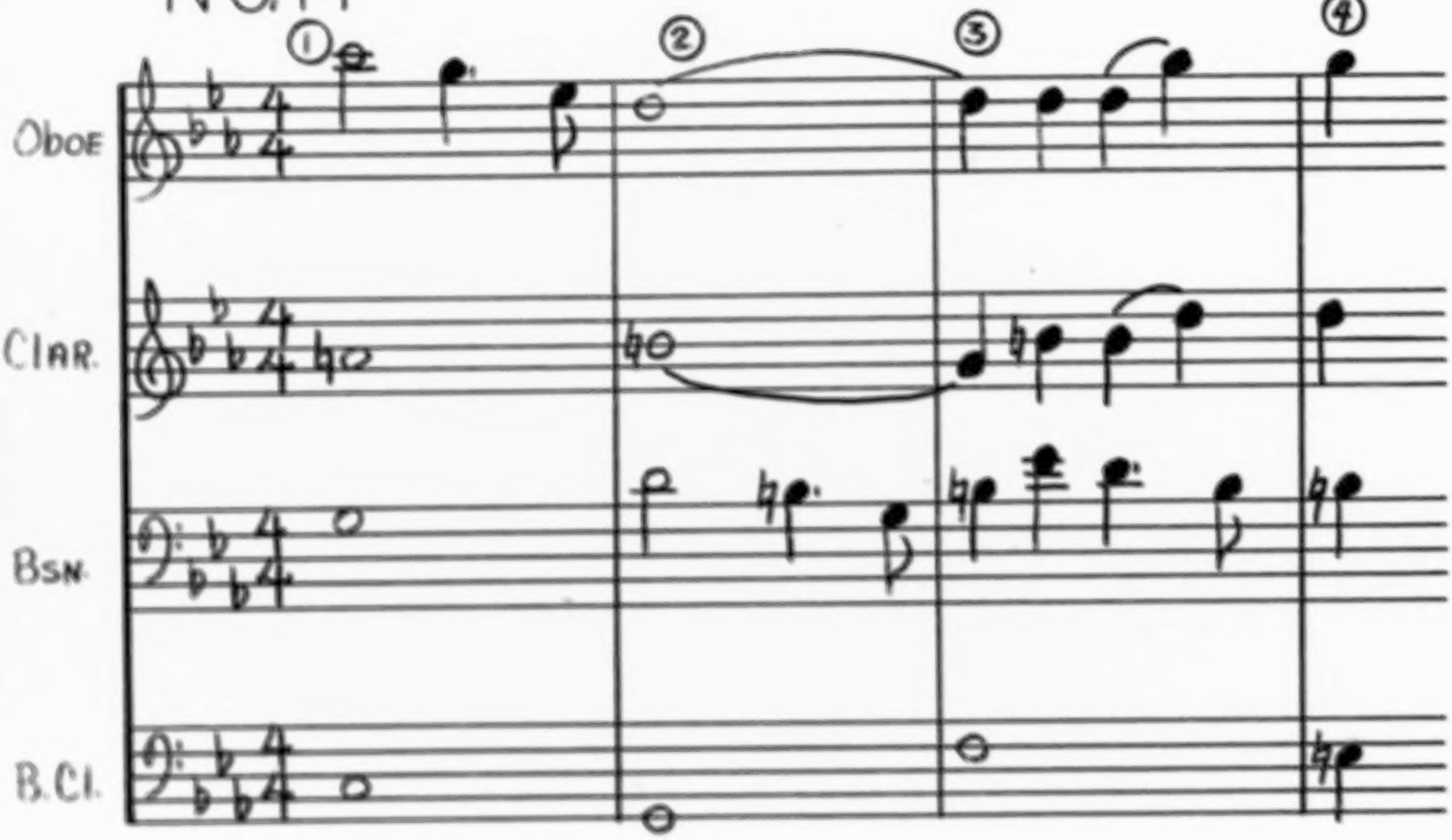
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO.11

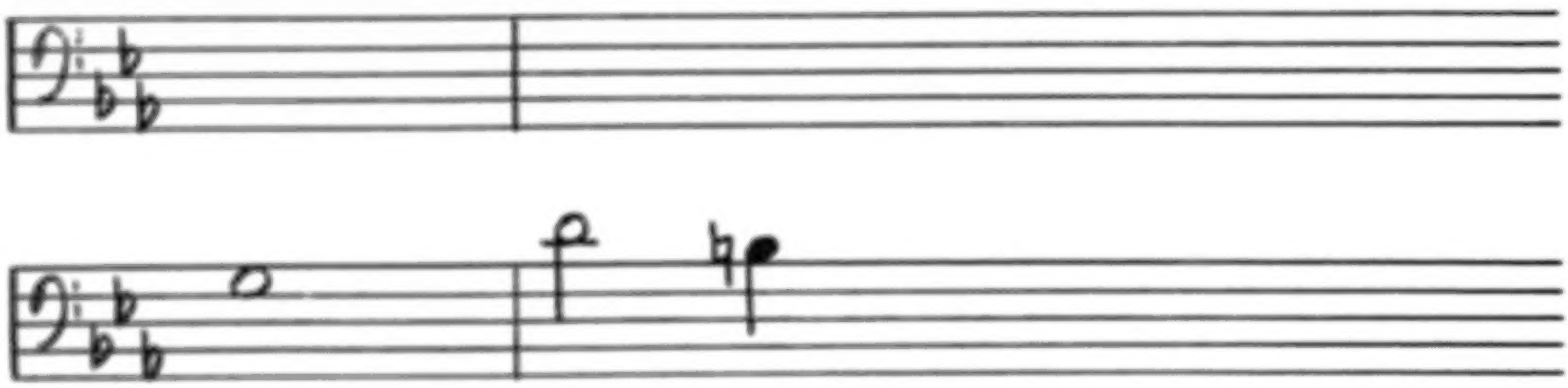

①
②
③
④
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ____________.

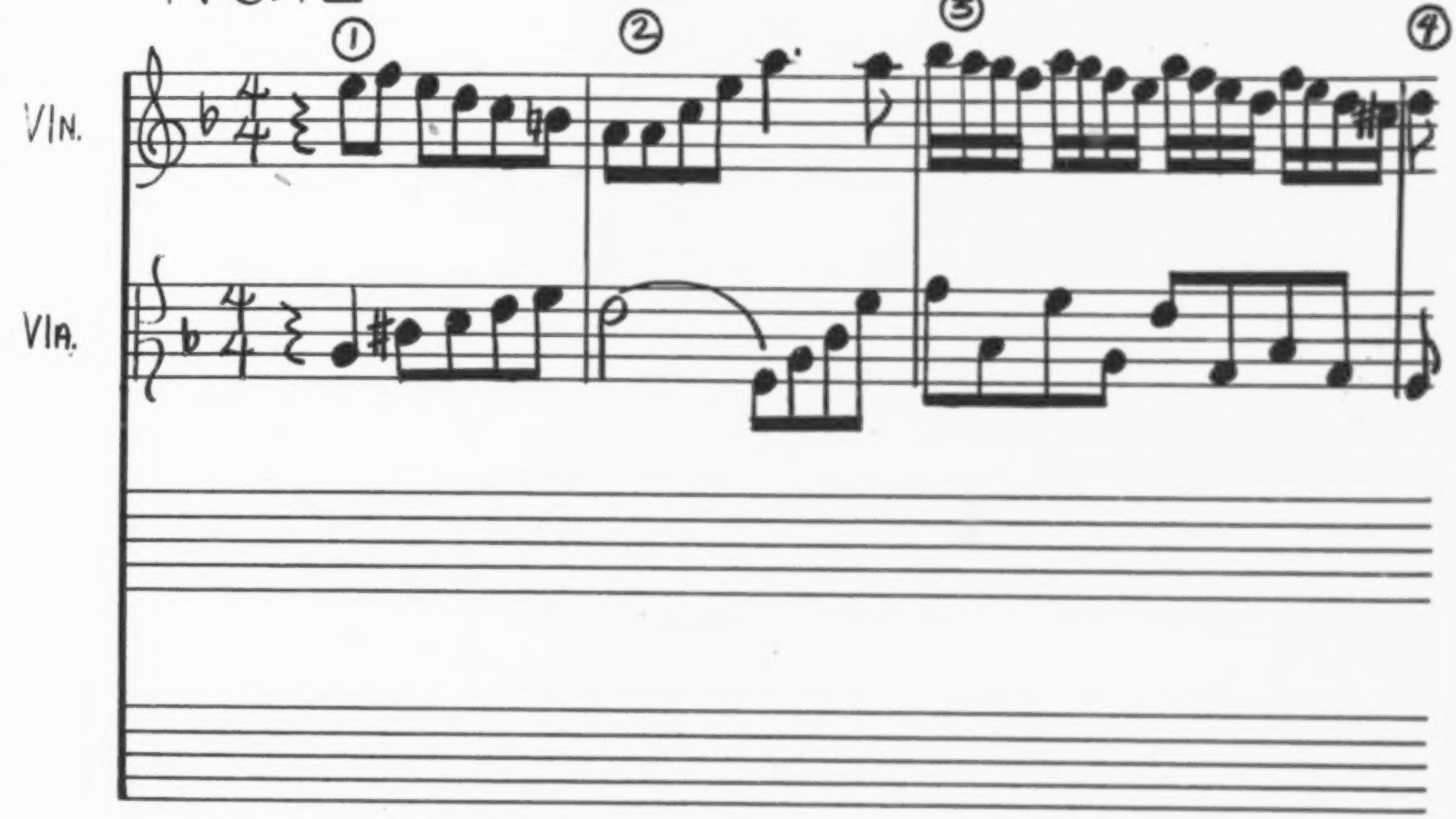
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.12

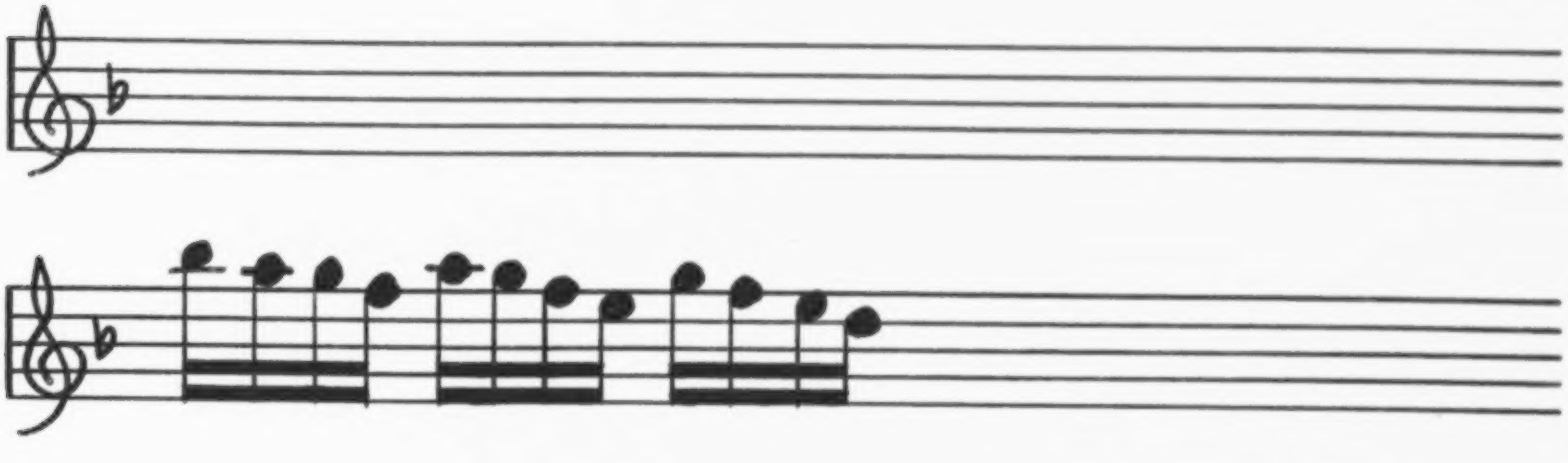


A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING
TRAINING TAPE

XVIII

NAME ______________________________

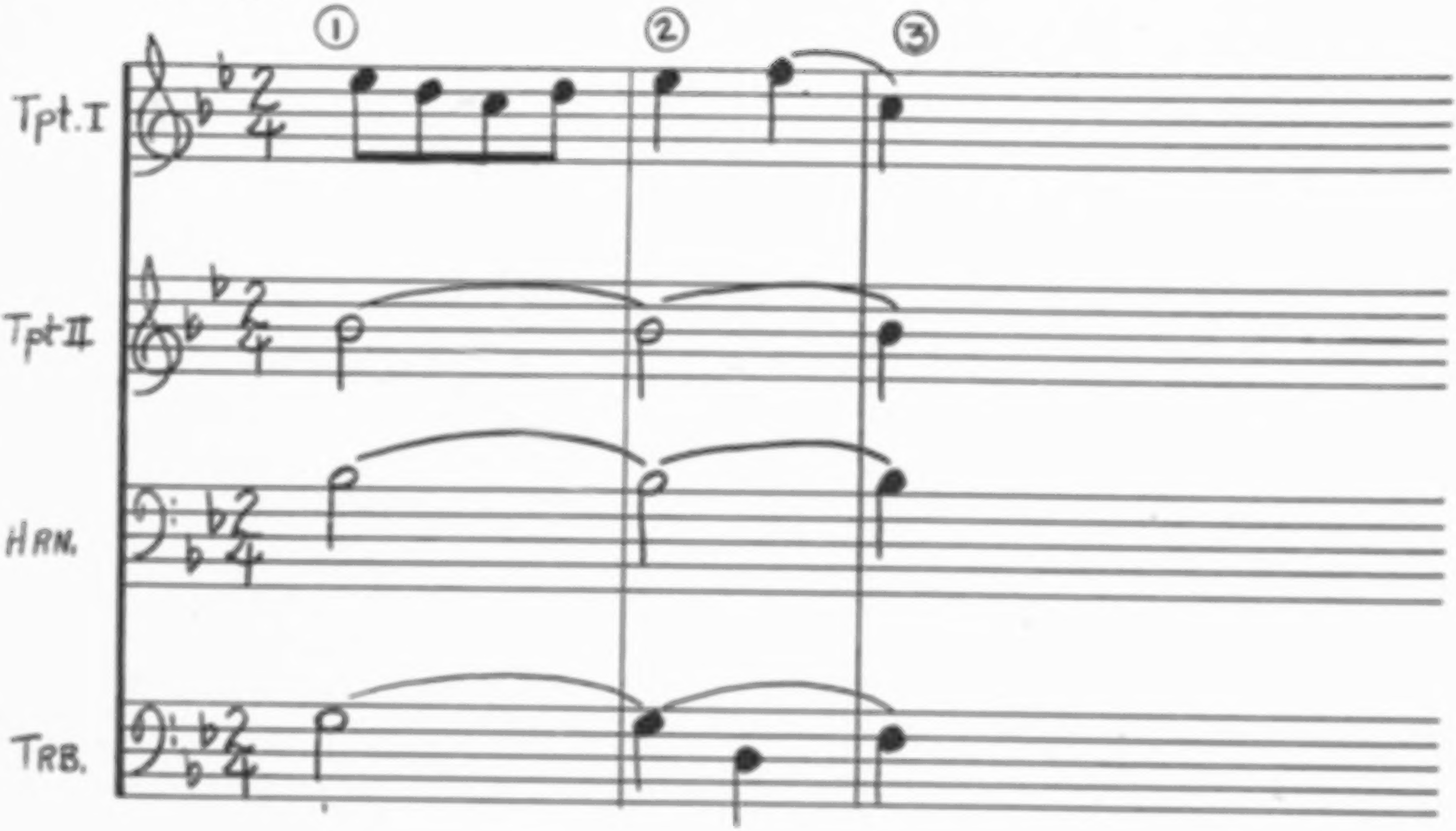
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

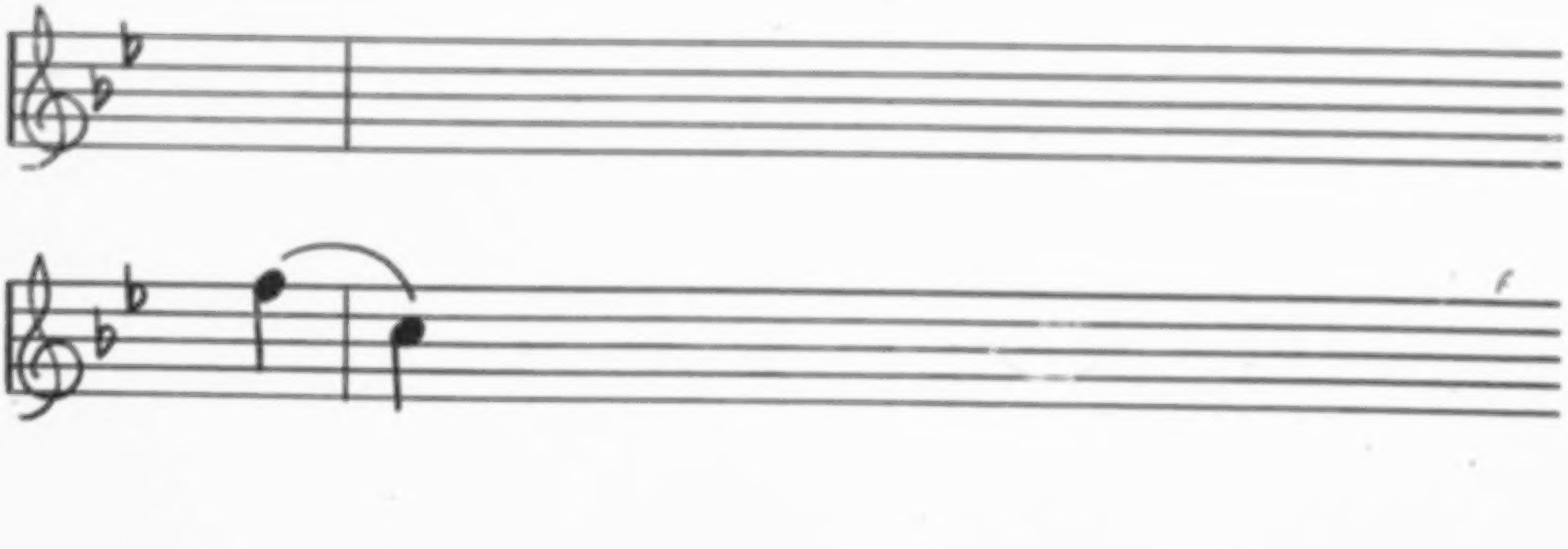

①
②
③
Tpt. I
Tpt II
HRN.
TRB.

A. The error occurred in measure _______________.

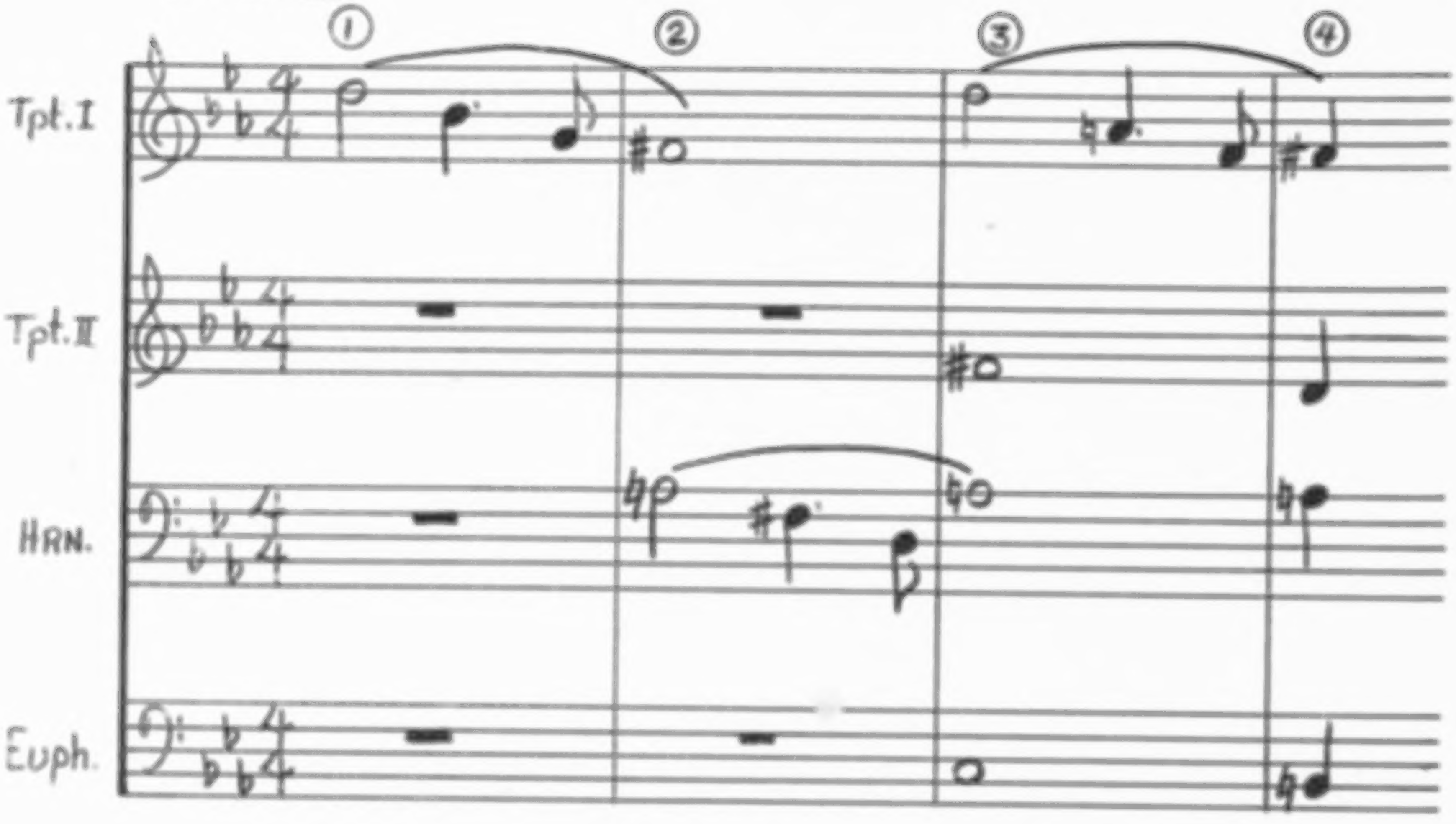
B. It was an error in P R (circle one).

C. The error was made by _______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 2

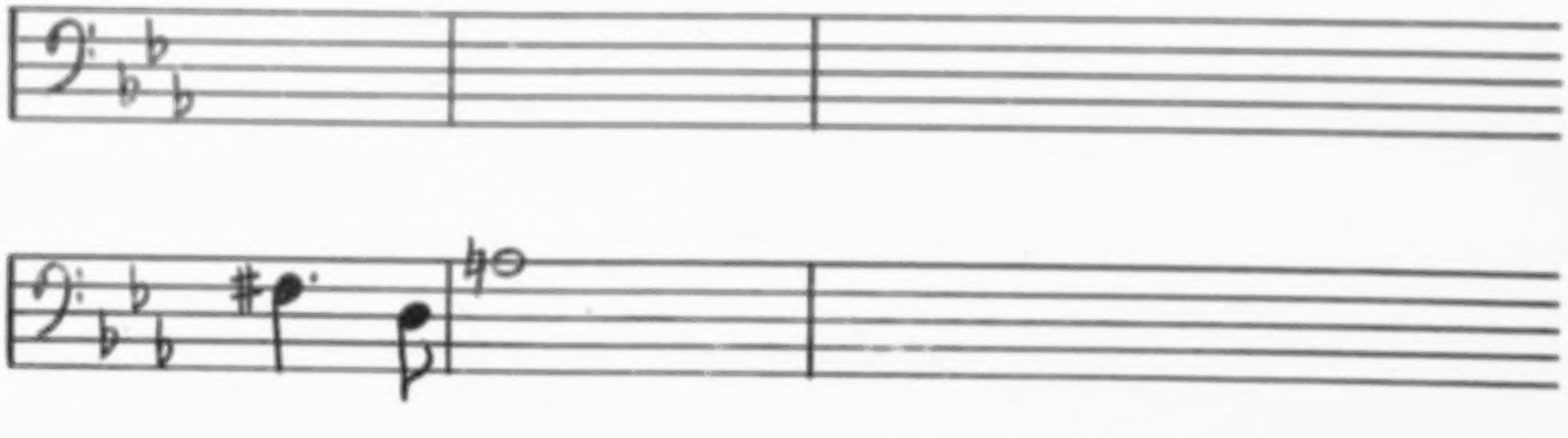

①
②
③
④
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

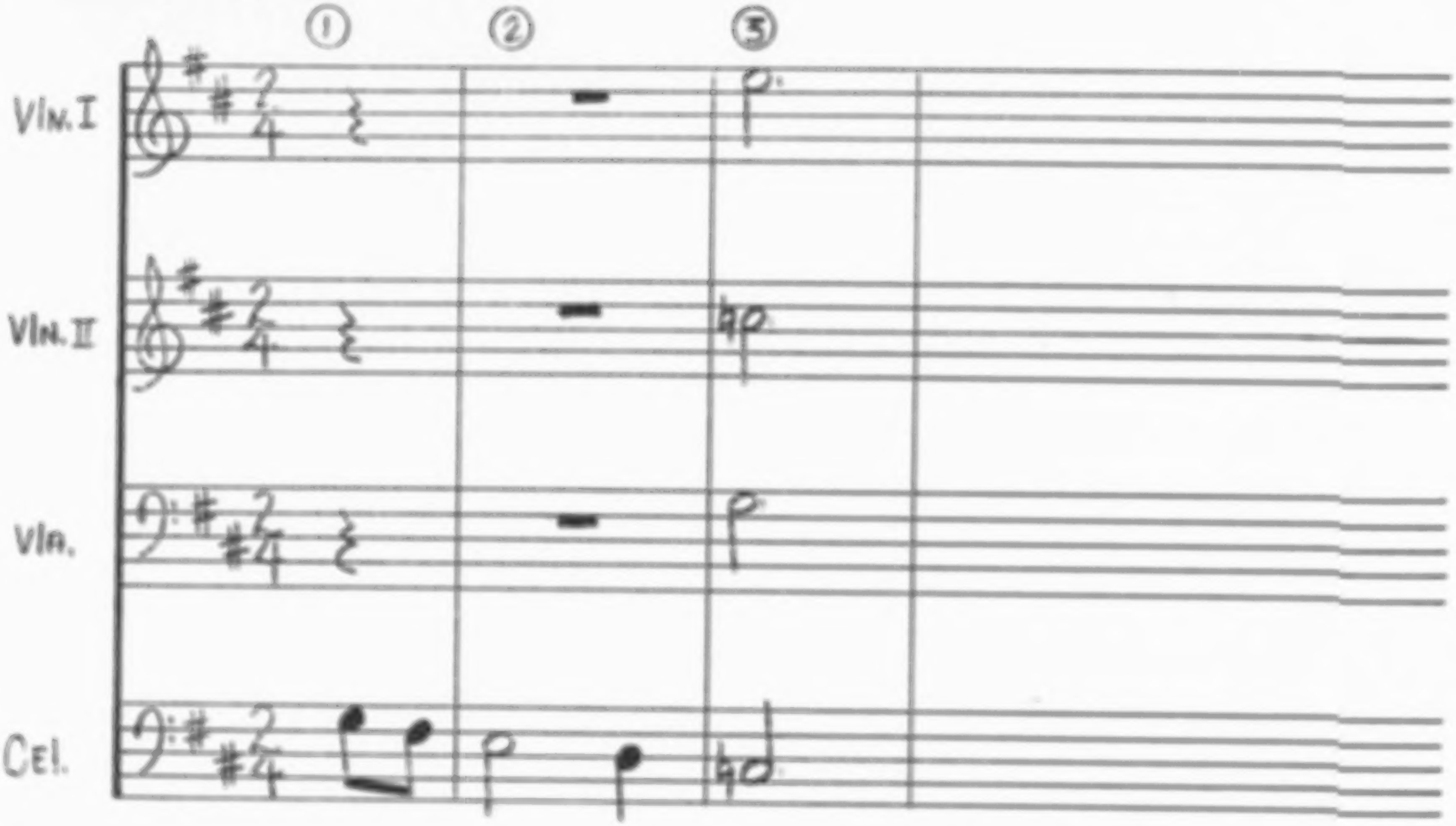
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

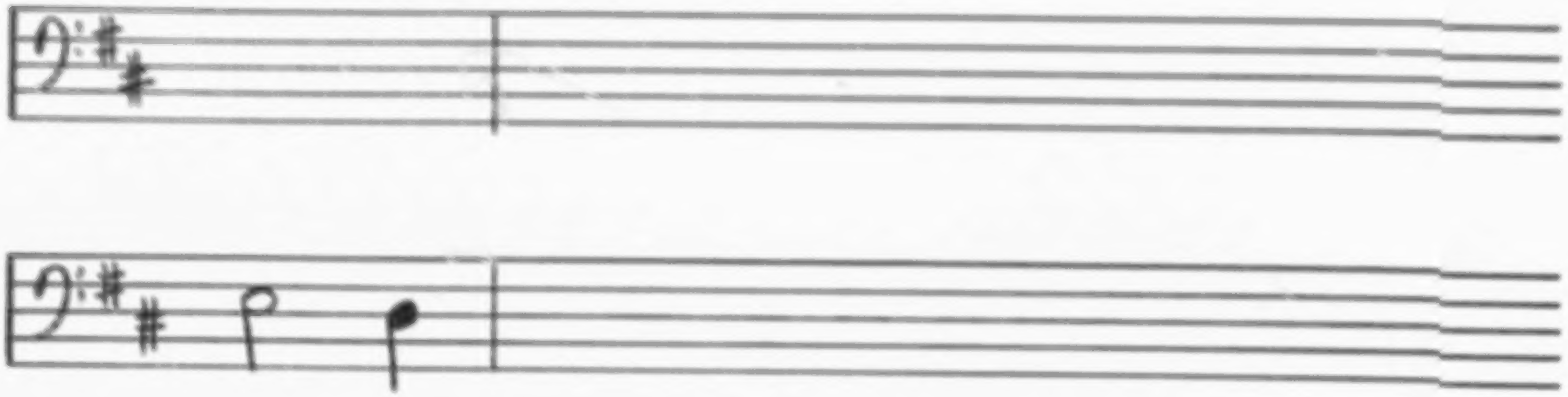

①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

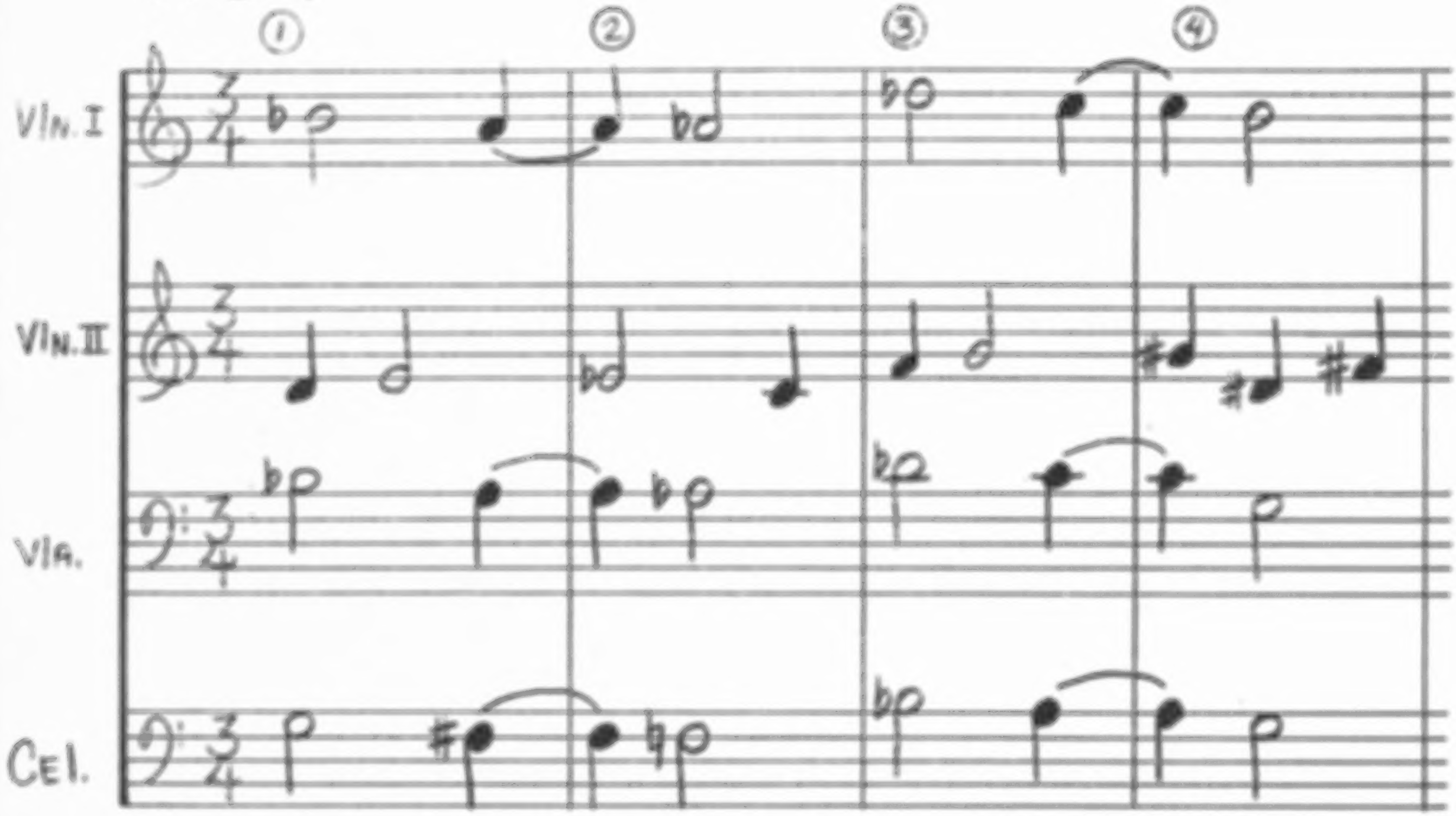
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.4

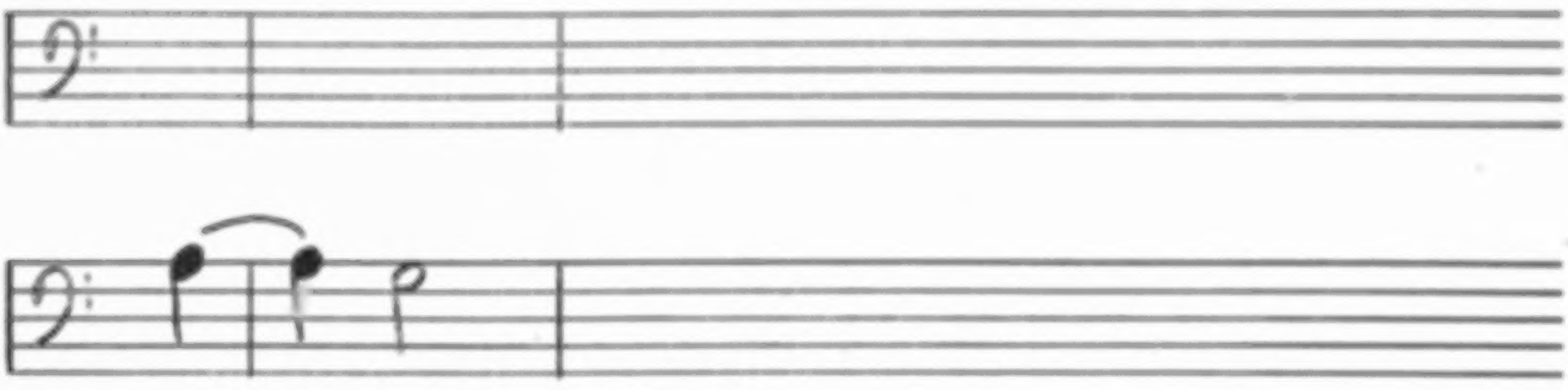

①
②
③
④
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

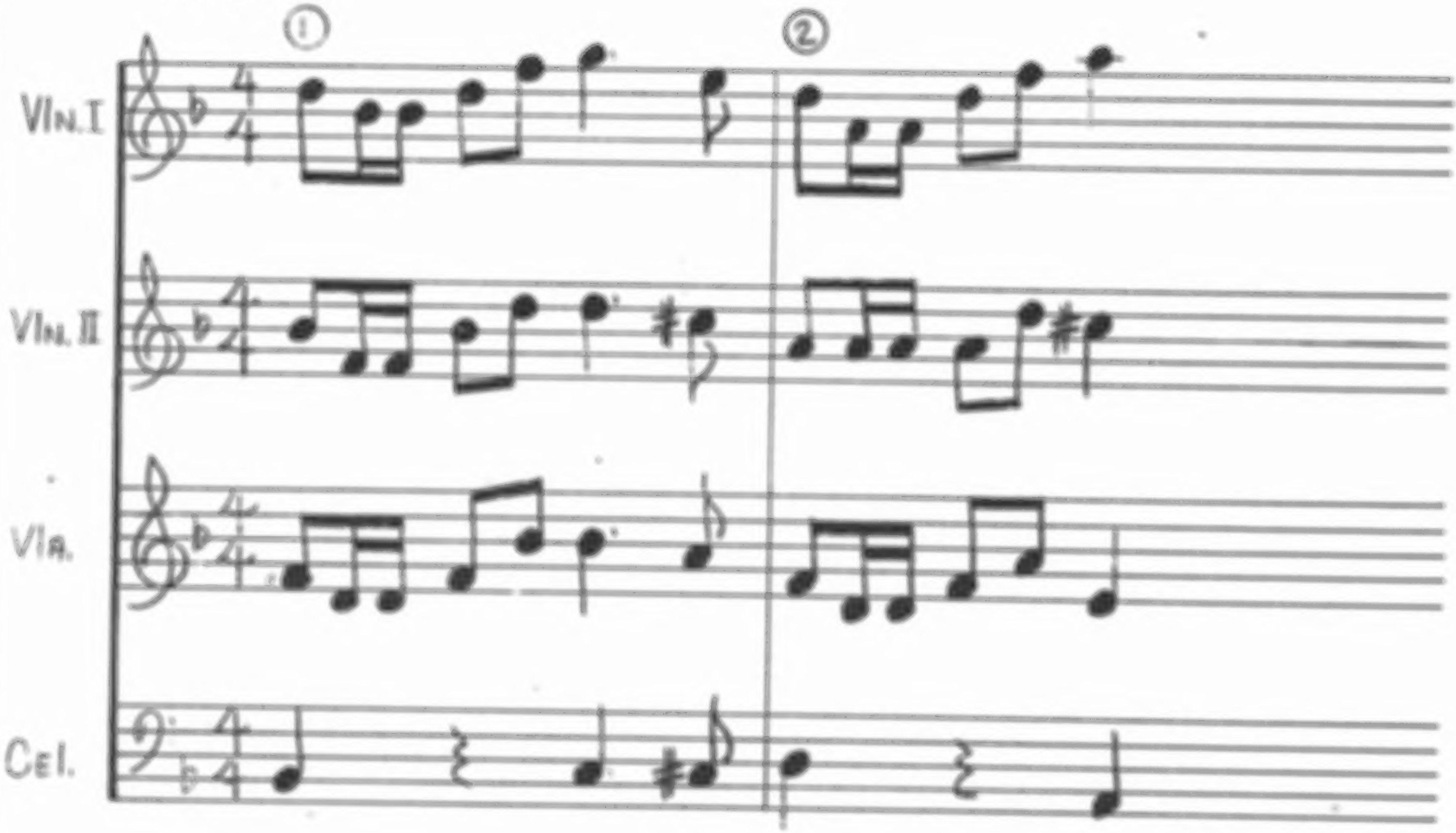
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO 5

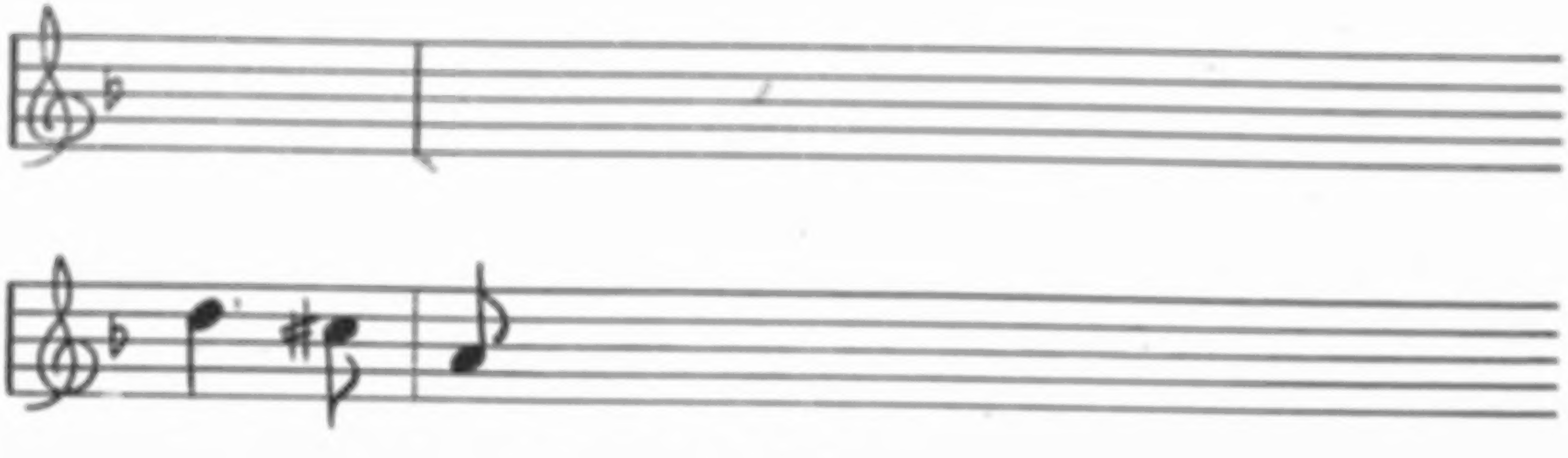

①
②
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

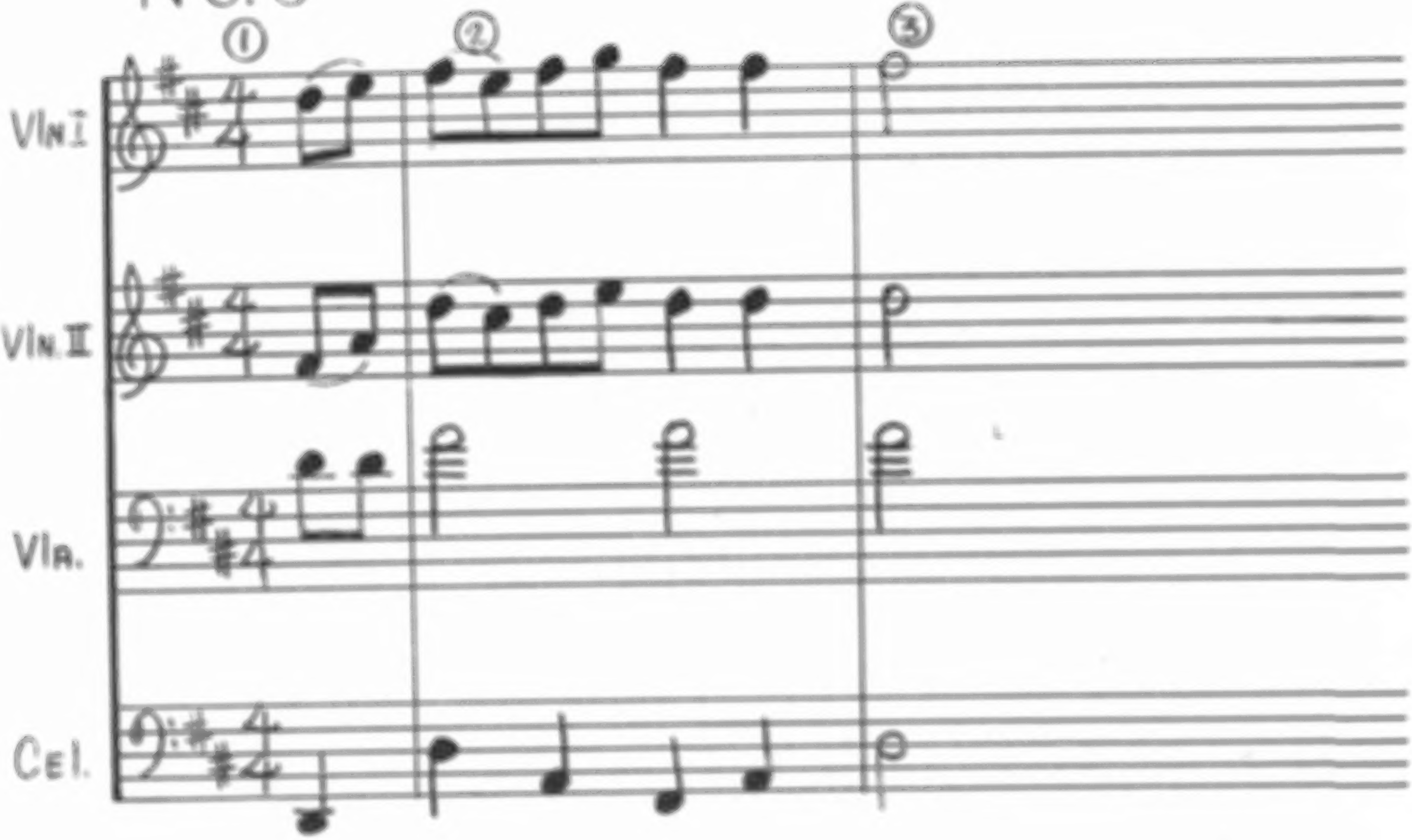
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.6

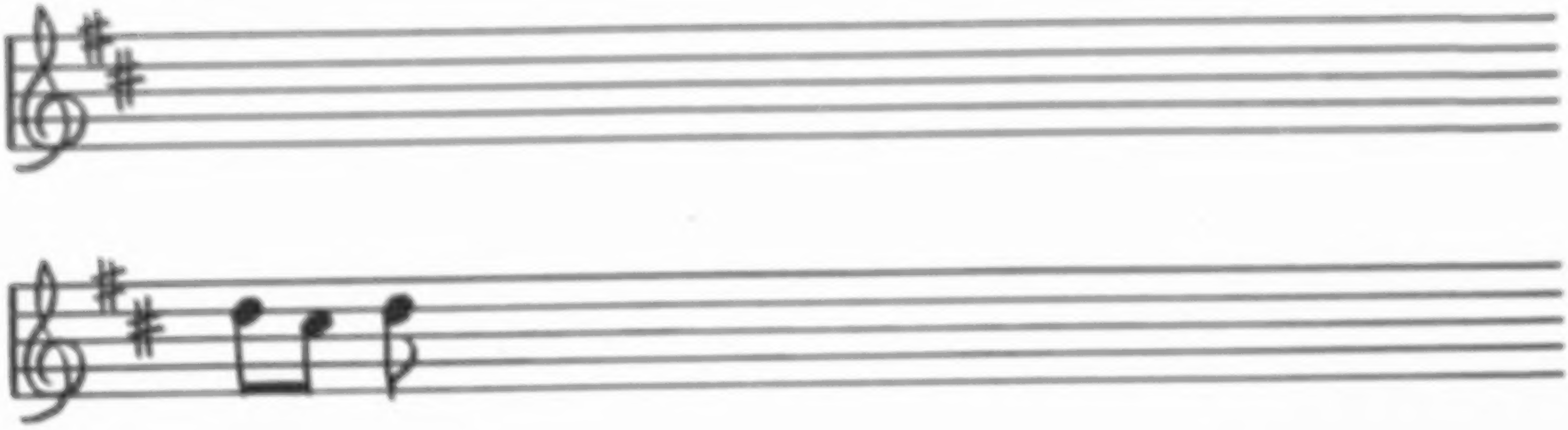

①
②
③
VlnI
Vln.II
Vla.
Cel.

A. The error occurred in measure ______________.

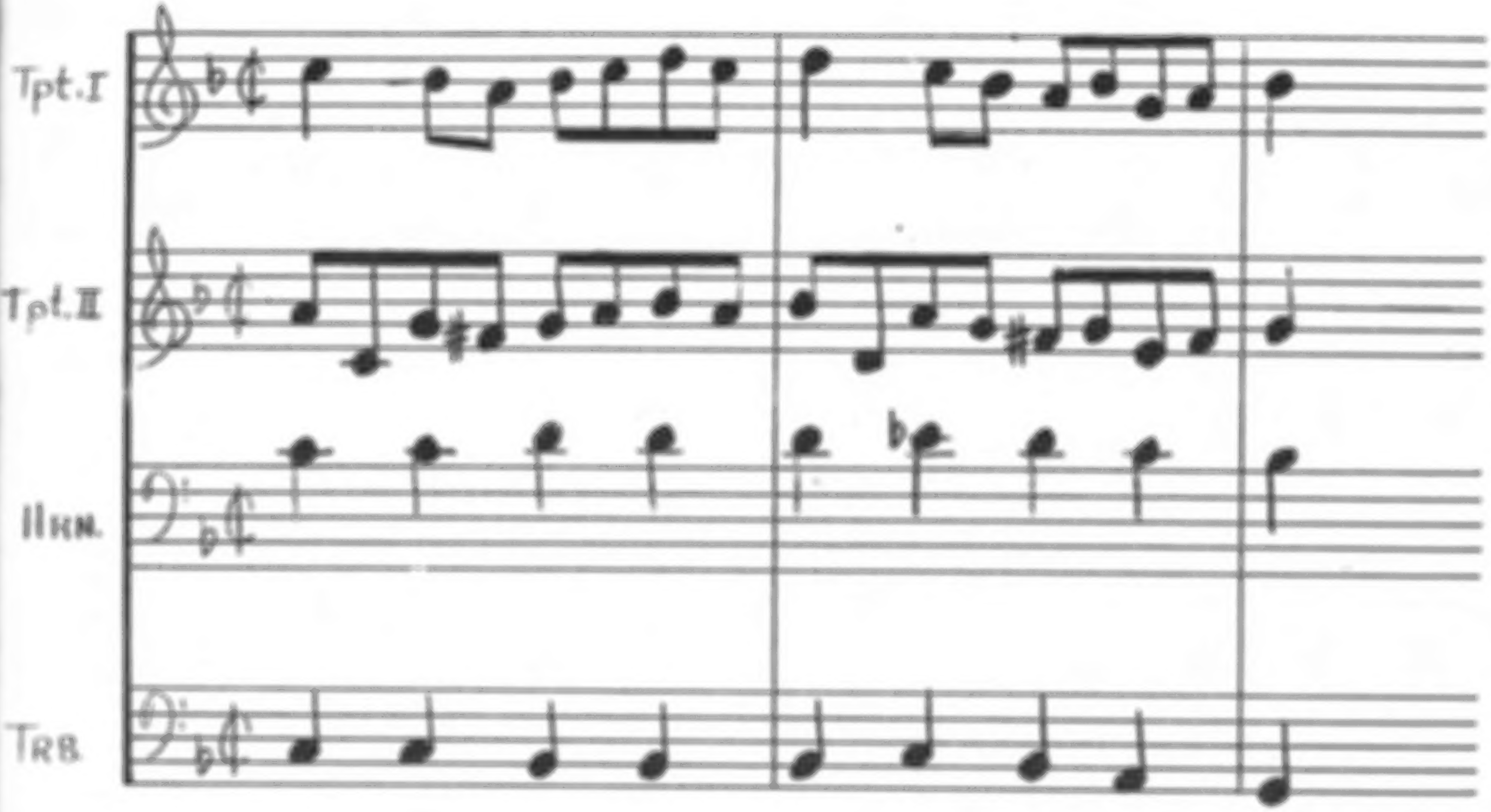
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

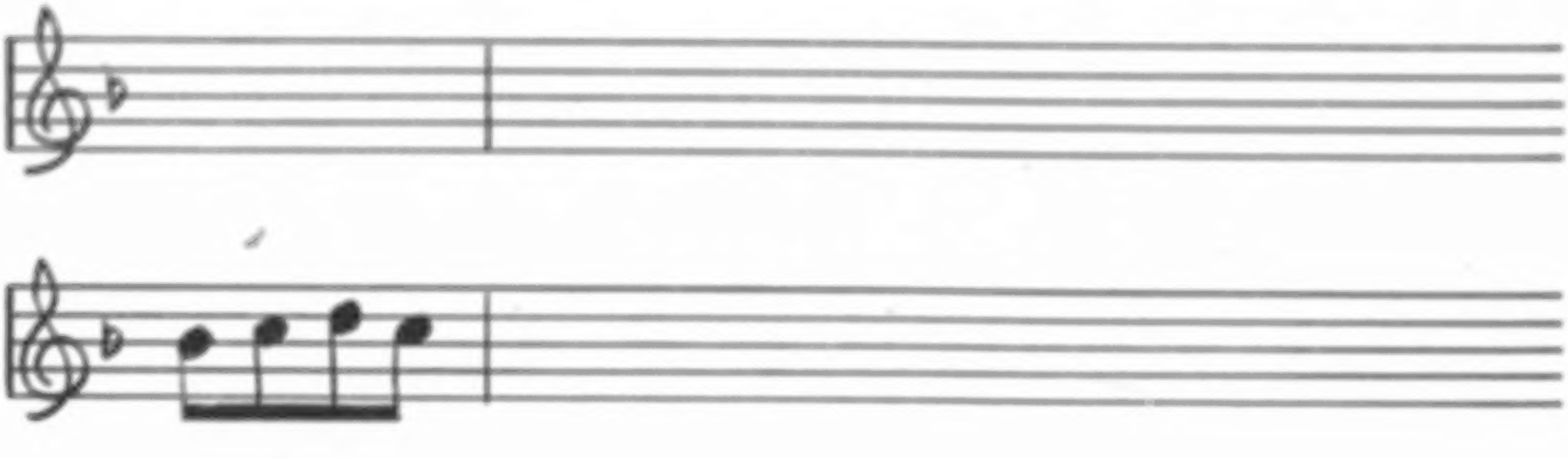

Tpt. I
Tpt. II
II HN.
TRB.

A. The error occurred in measure ______________.

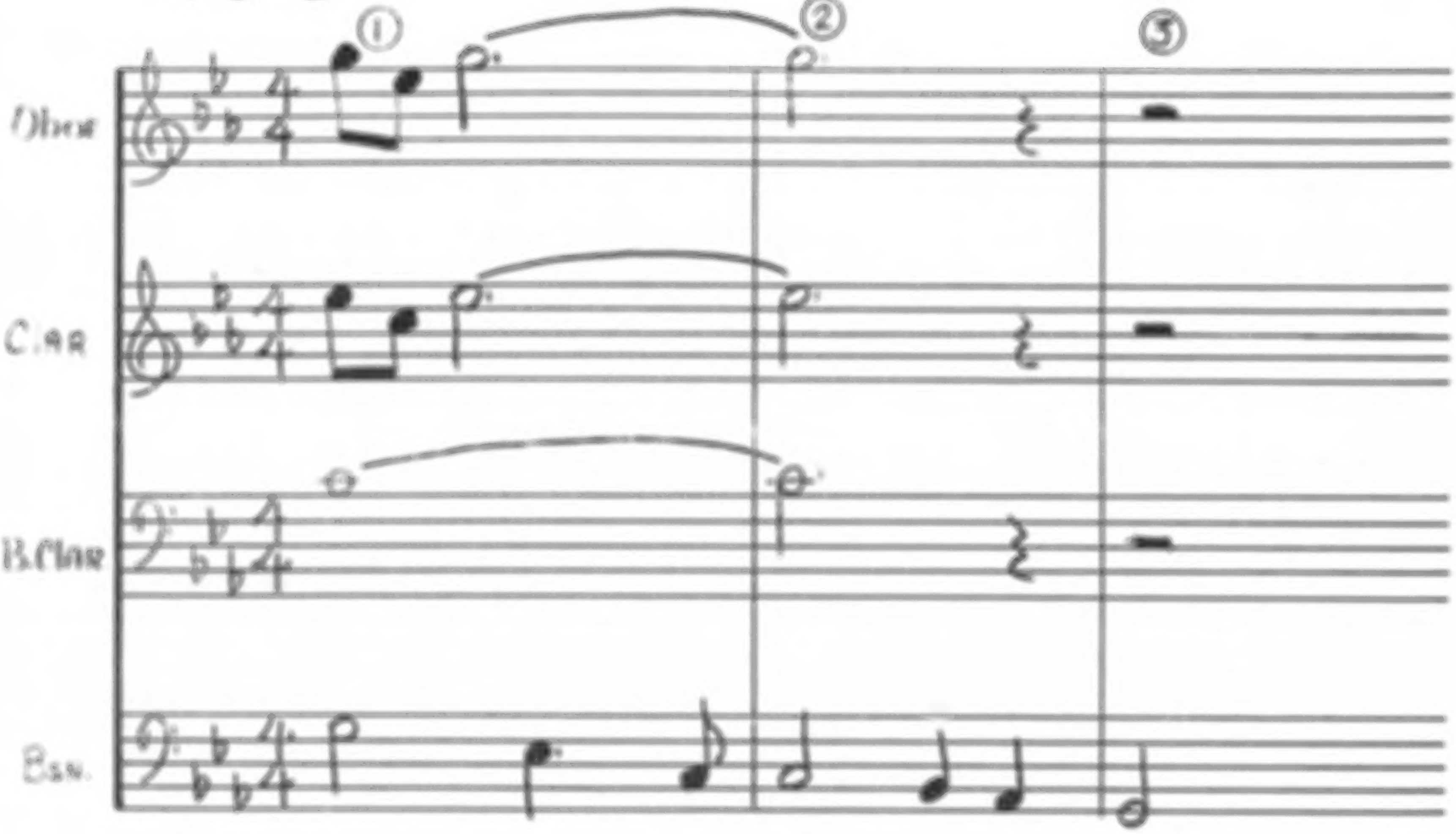
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO 8



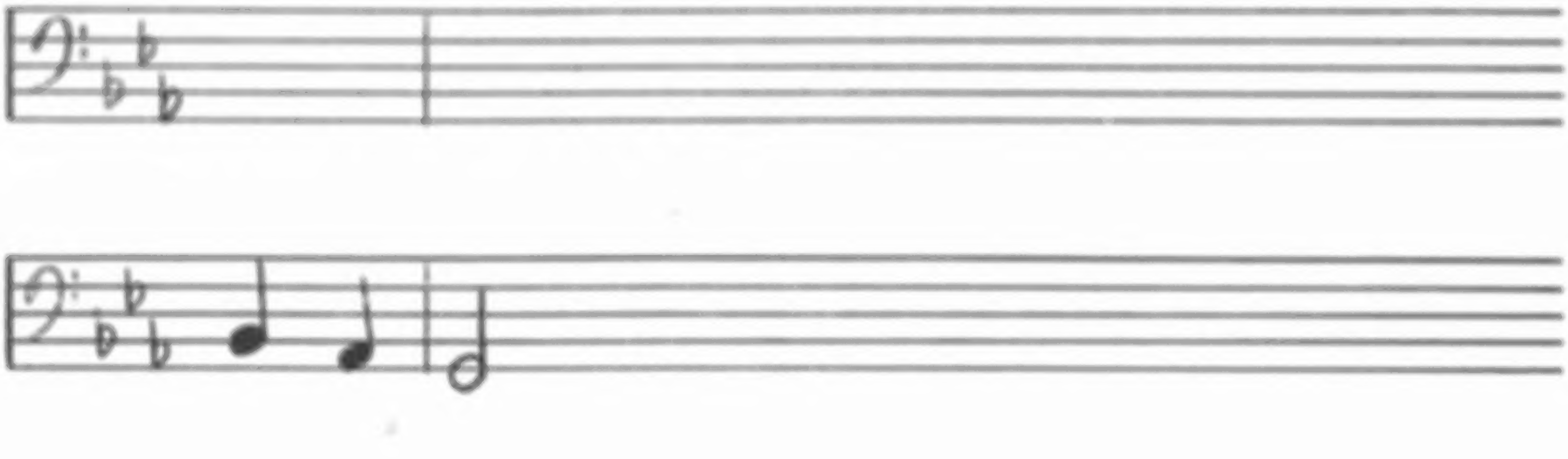
①
②
③
Oboe
Clar
B.Clar
Bsn.

A. The error occurred in measure ______________.

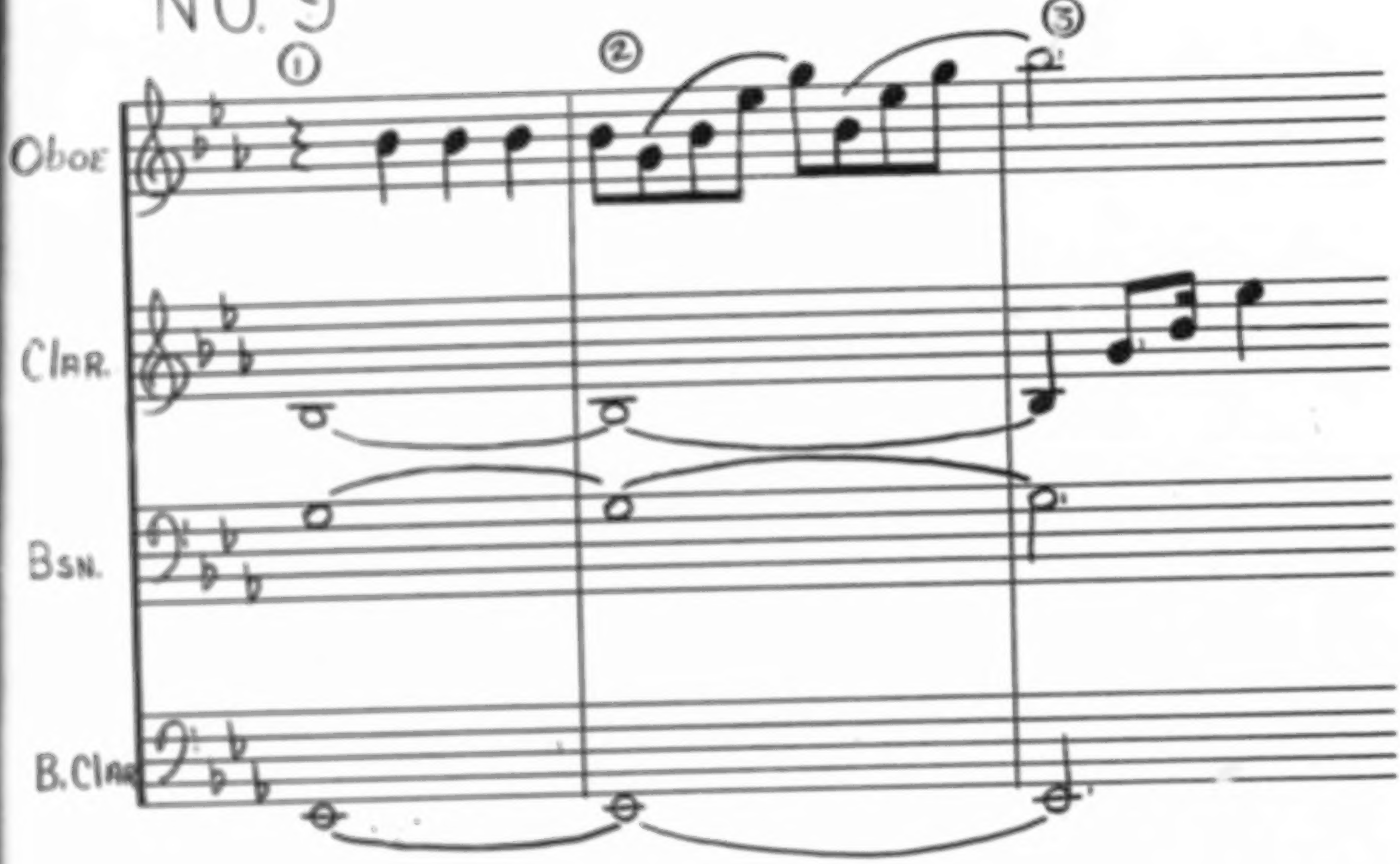
B. It was an error in P R (circle one).

C. The error was made by ______________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

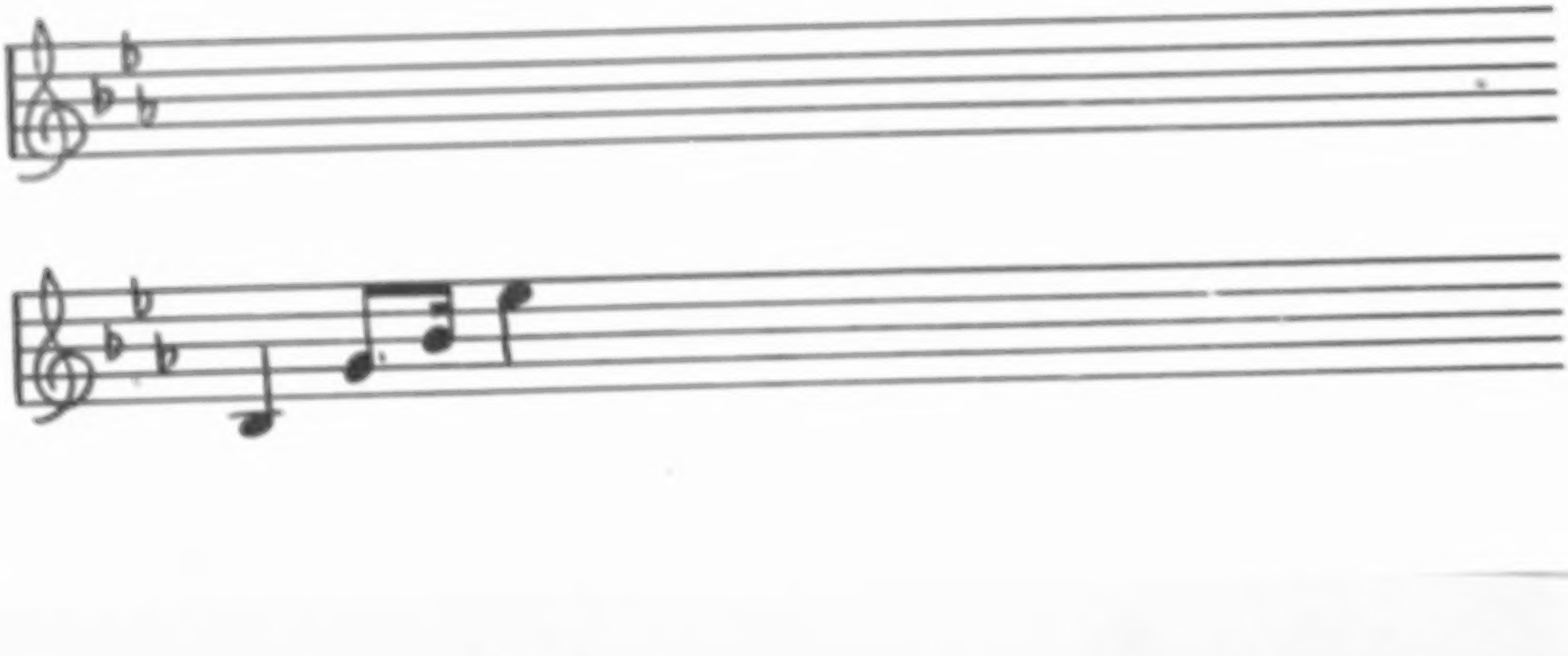

①
②
③
Oboe
Clar.
Bsn.
B.Clar

A. The error occurred in measure ______________.

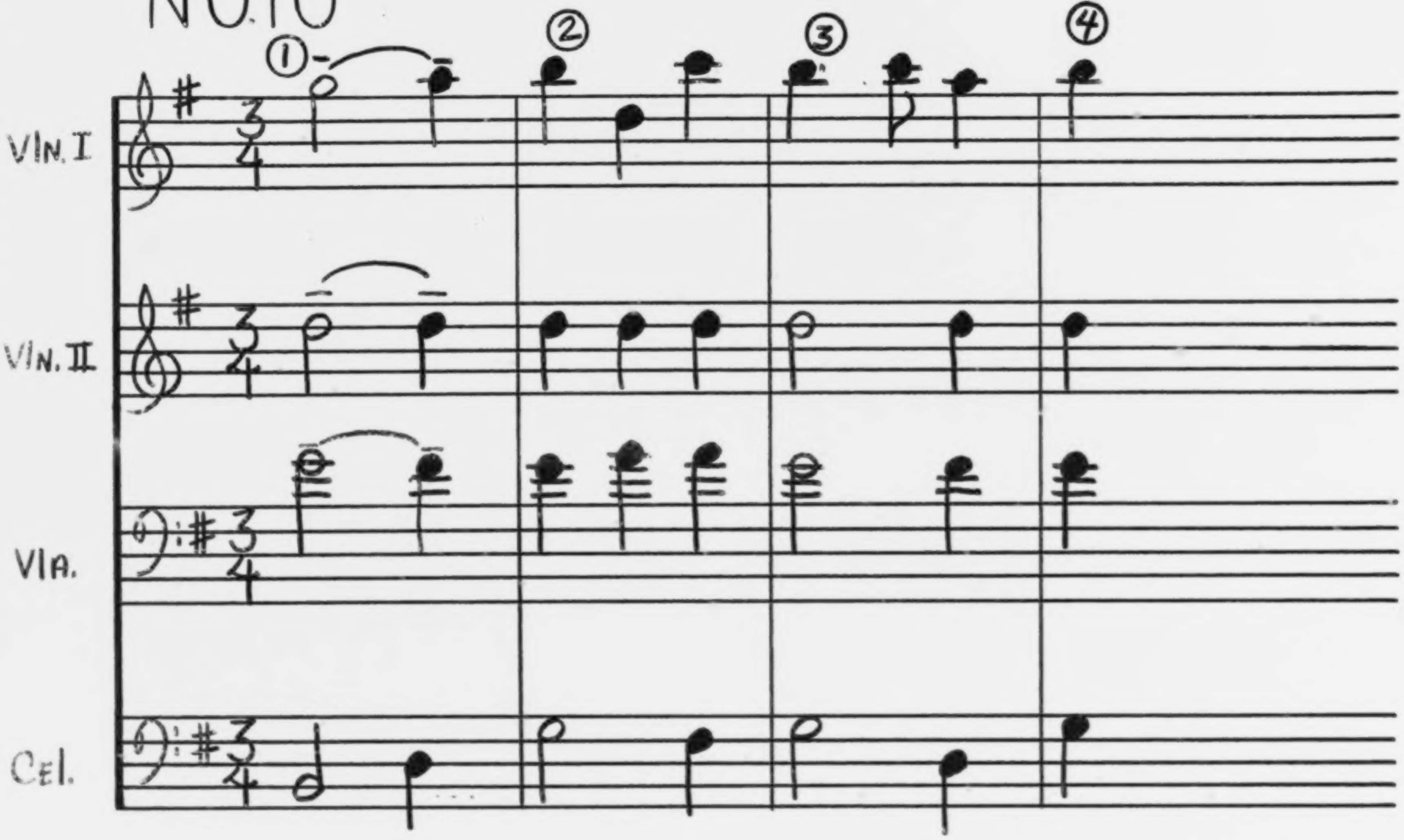
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

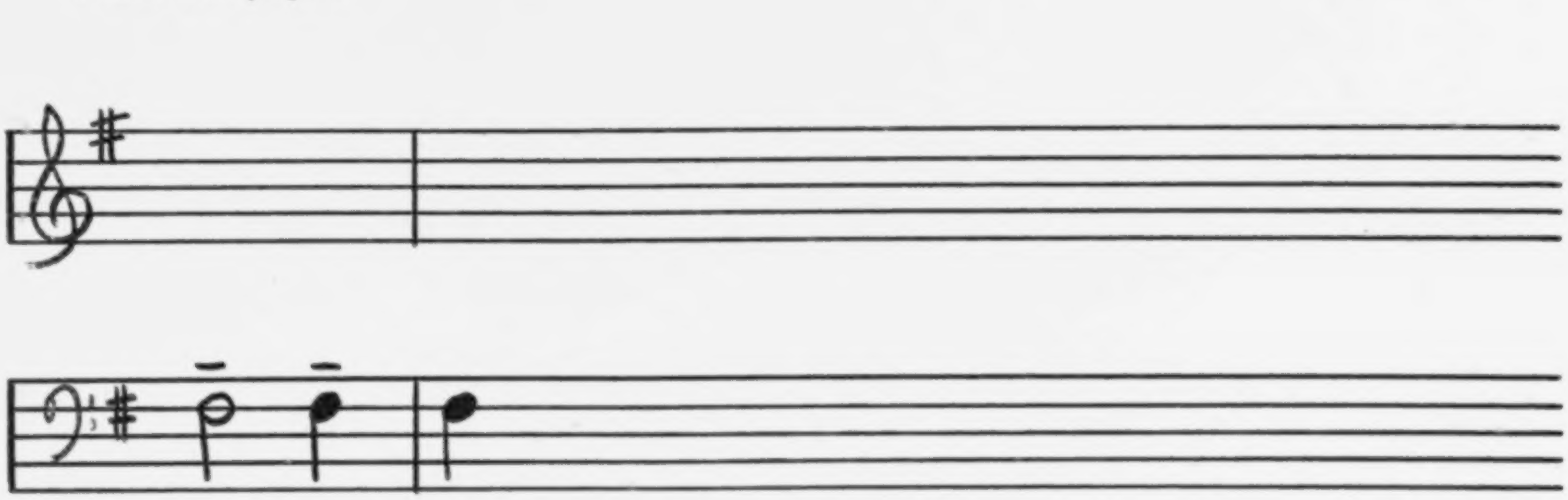

①
②
③
④
VlN. I
VlN. II
VlA.
CEl.

A. The error occurred in measure ______________.

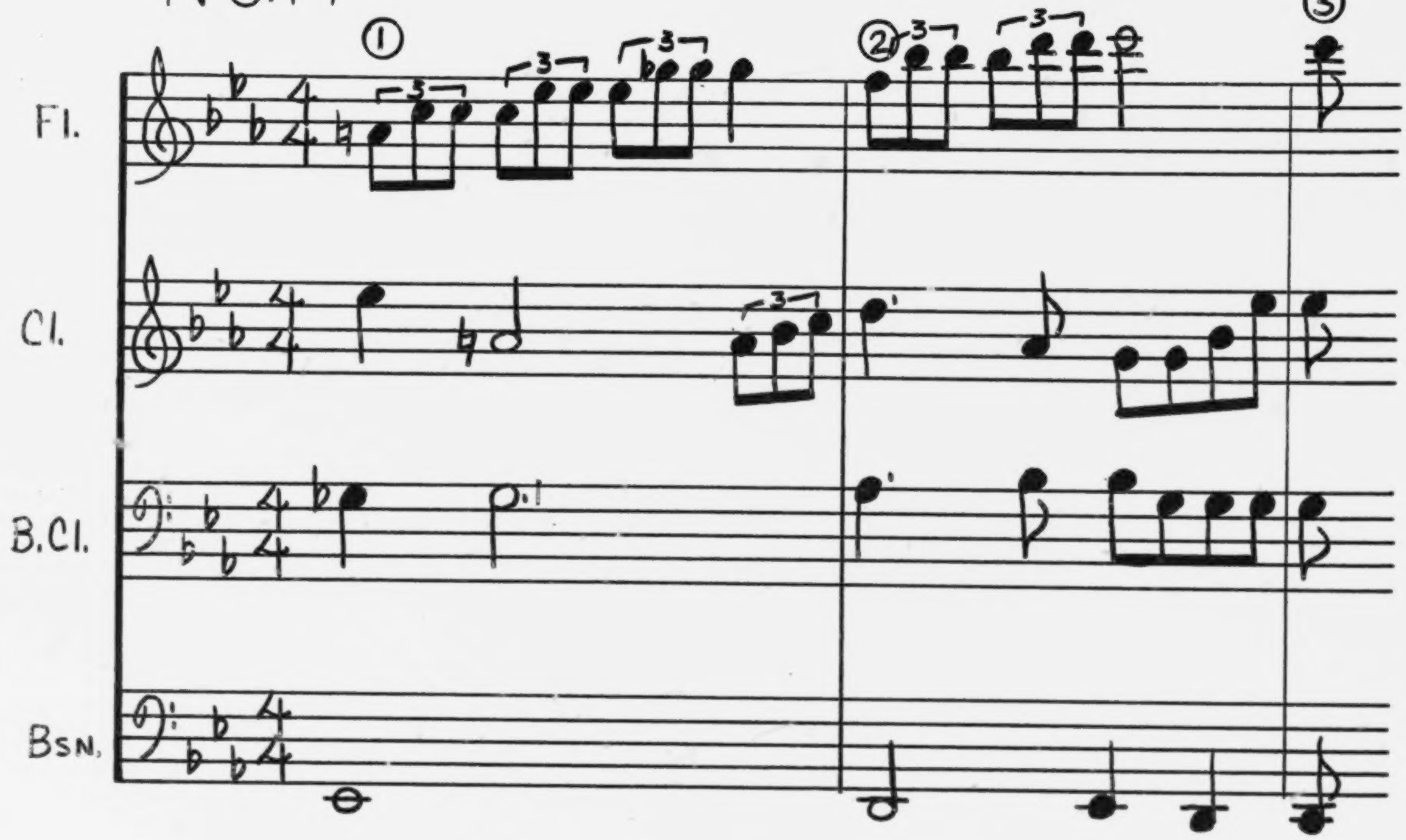
B. It was an error in P R (circle one).

C. The error was made by ___________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11

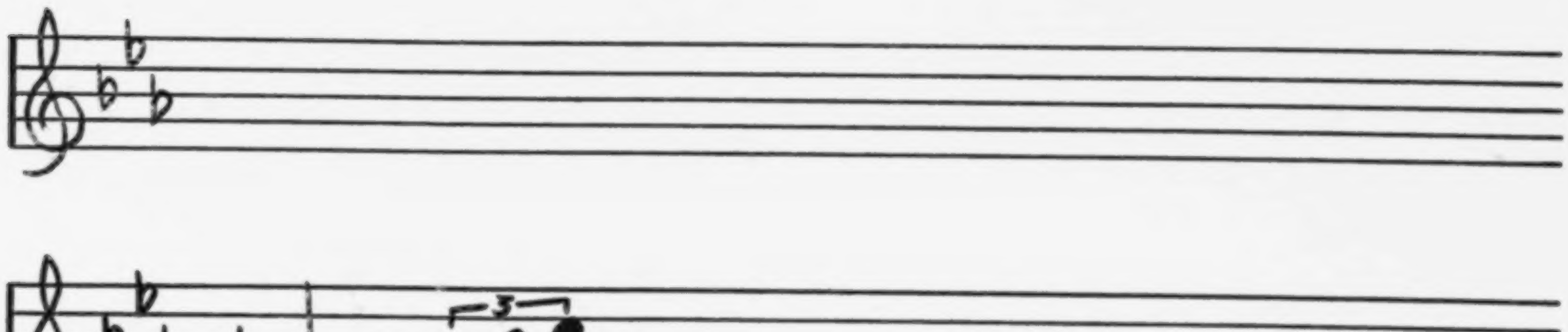


A. The error occurred in measure _______________.

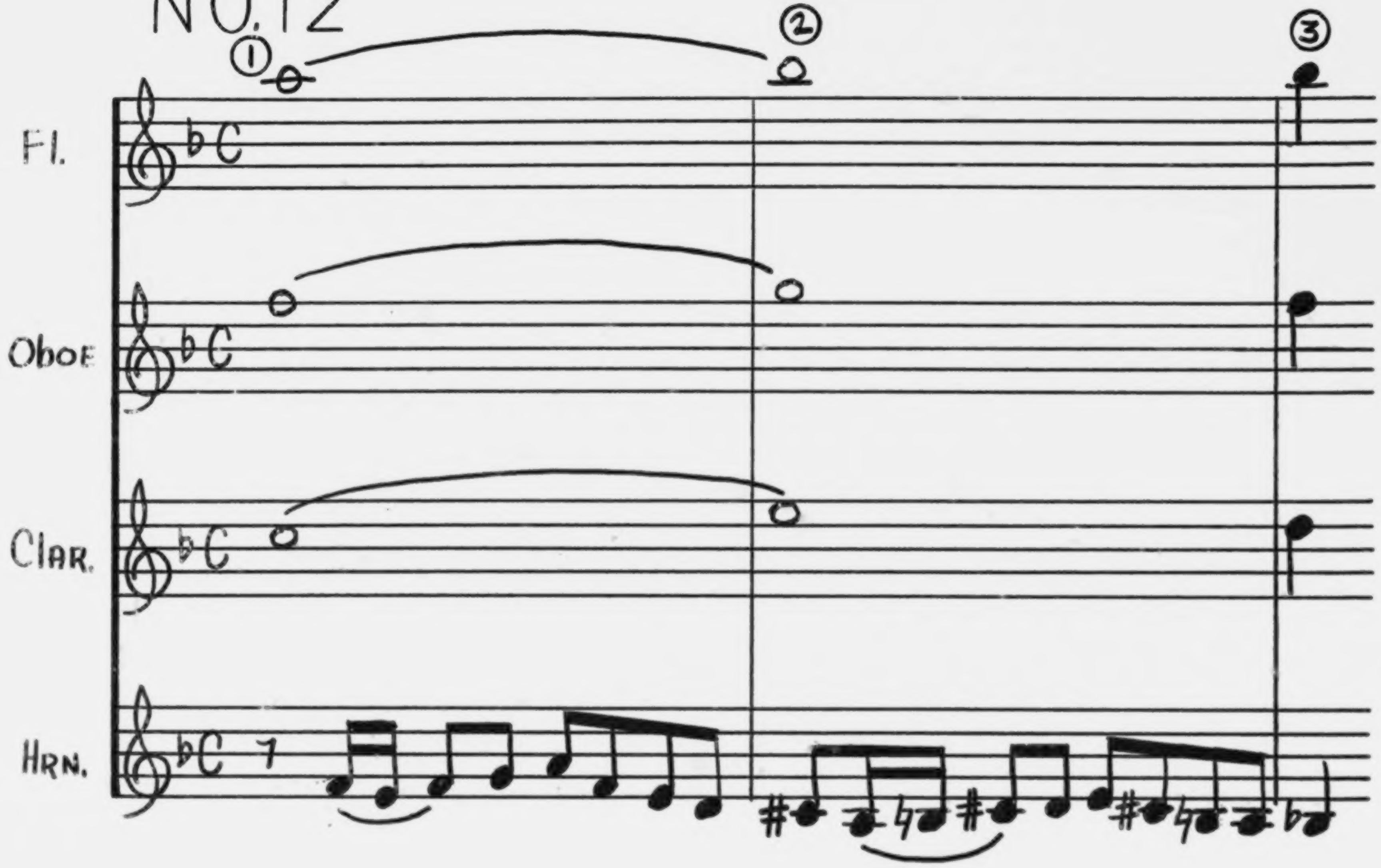
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 12



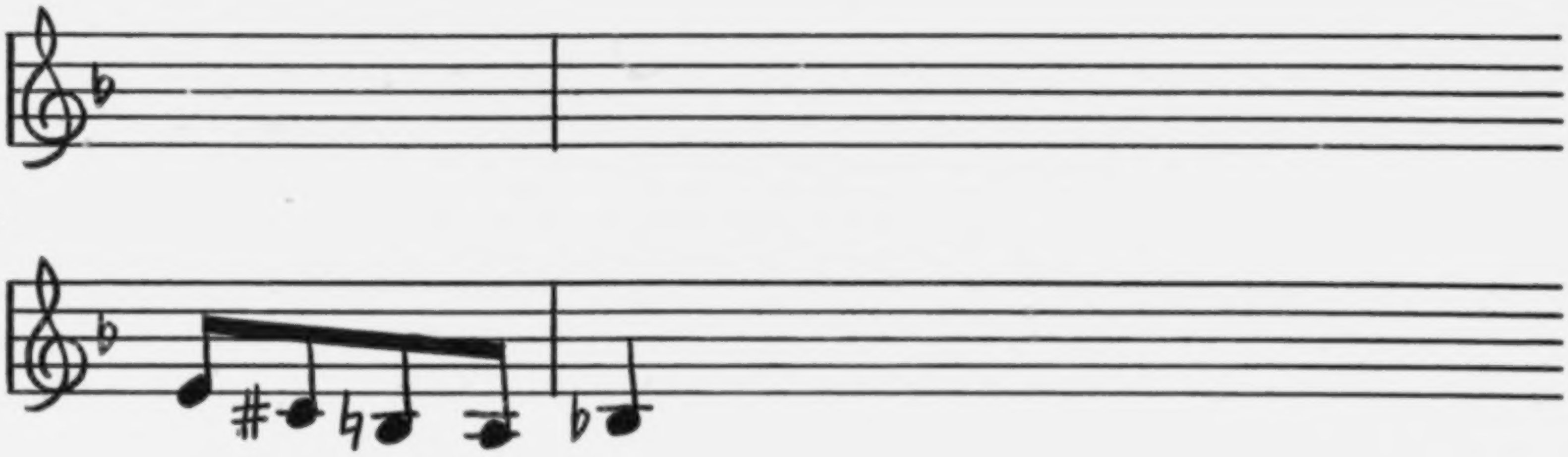
①
②
③
Fl.
Oboe
Clar.
Hrn.

A. The error occurred in measure _______________.

B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

XIX

NAME ______________________________

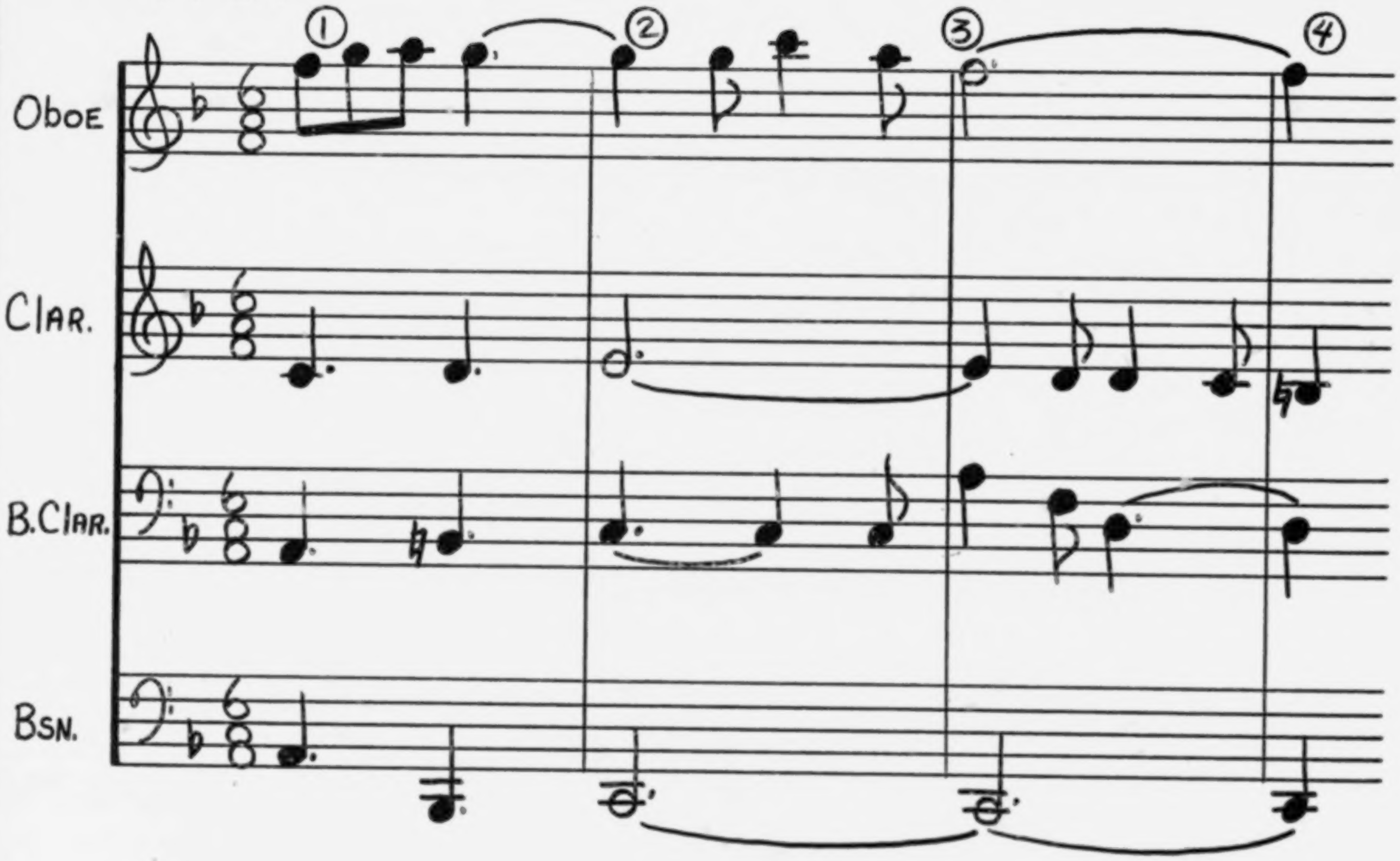
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO.1

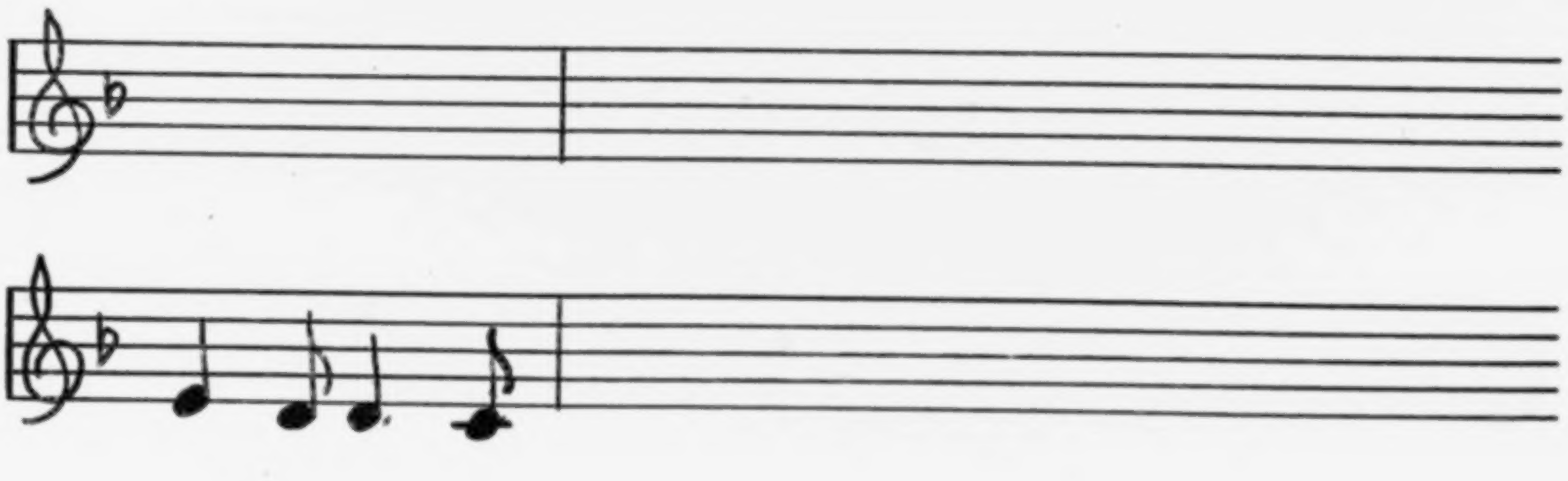

①
②
③
④
Oboe
Clar.
B.Clar.
Bsn.

A. The error occurred in measure ____________.

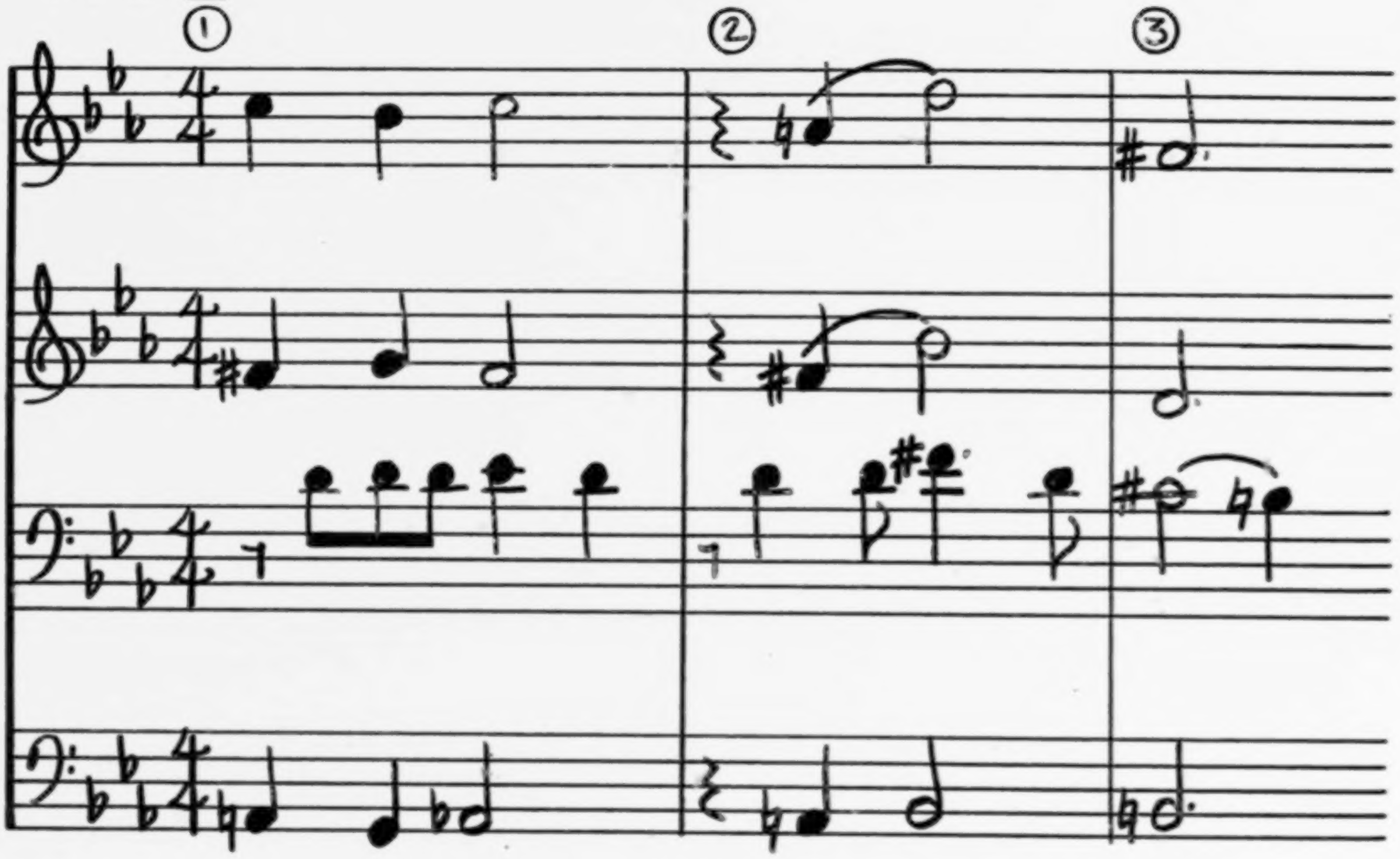
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO 2

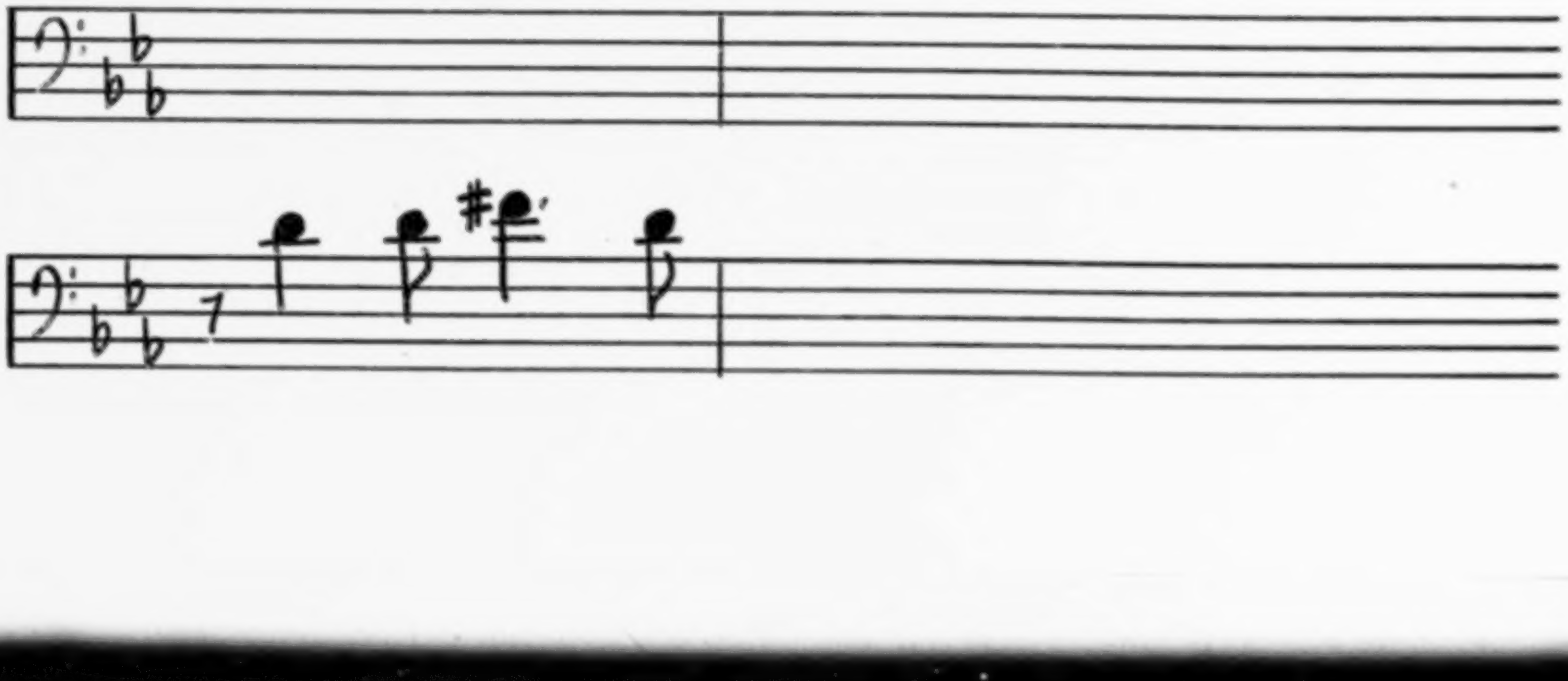

①
②
③
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

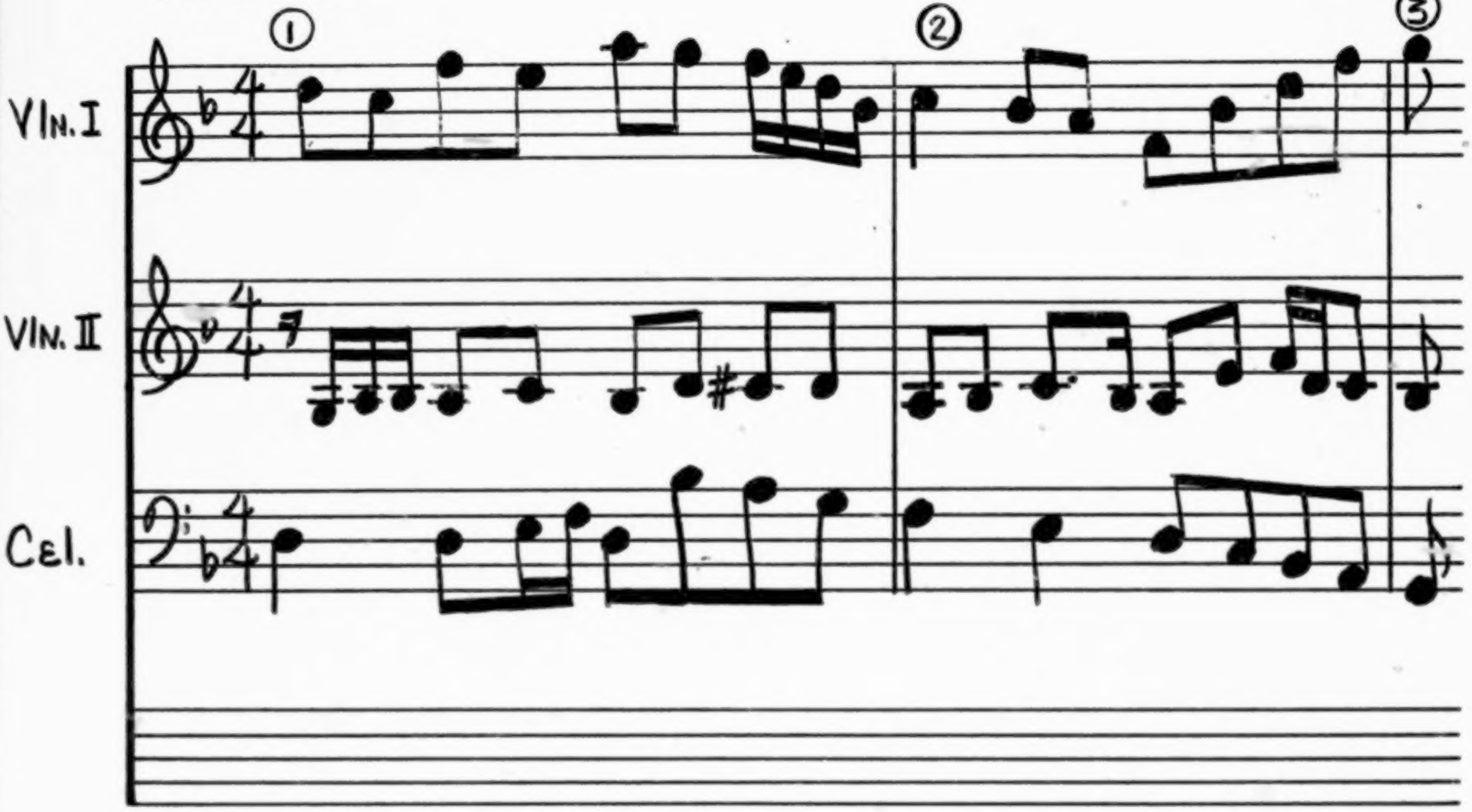
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

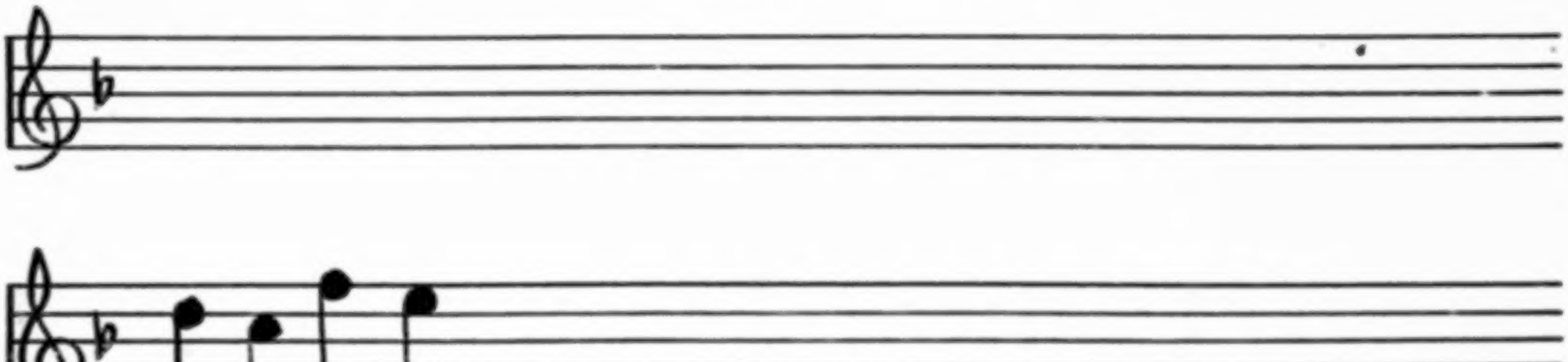


A. The error occurred in measure ______________.

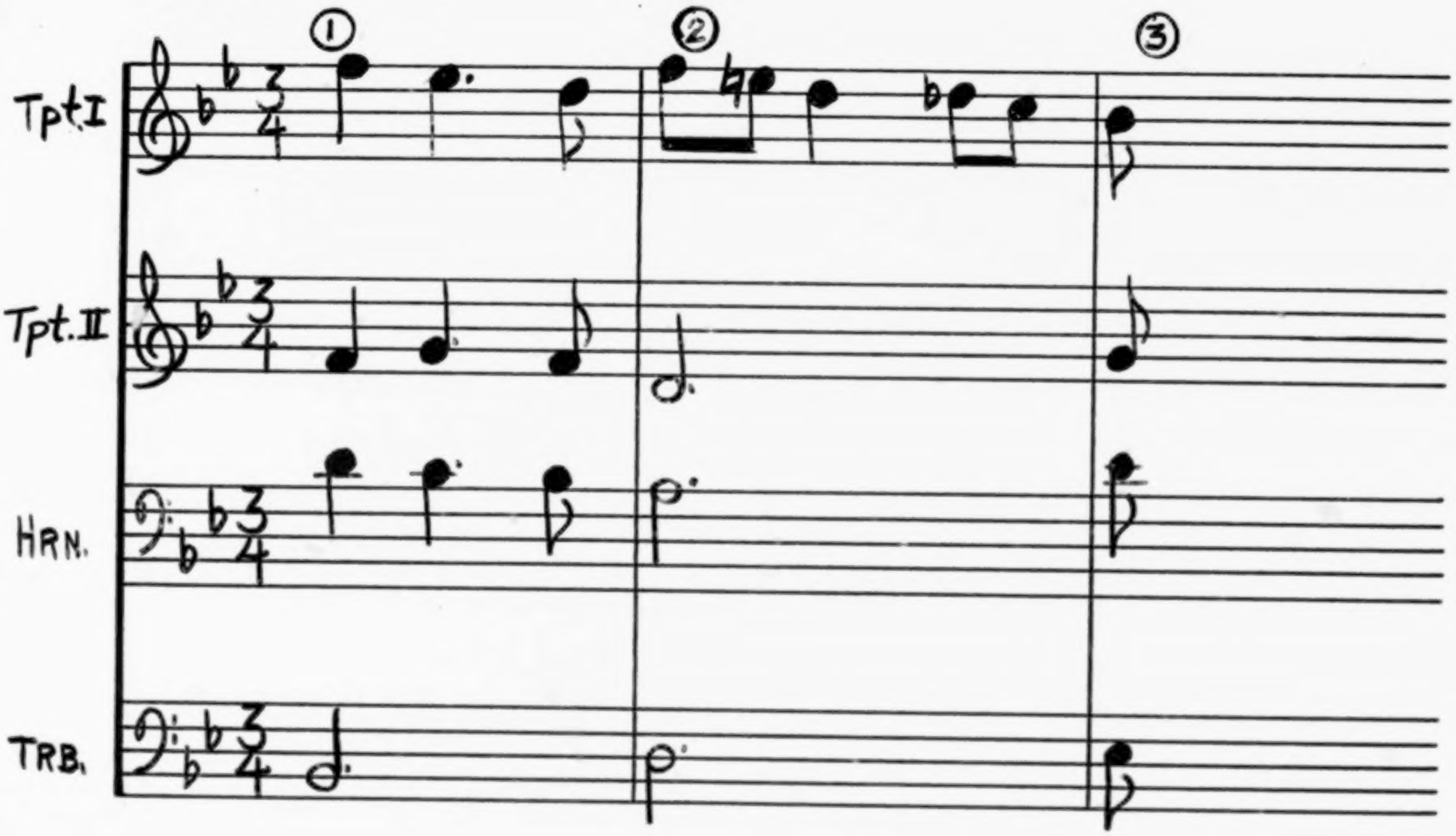
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4



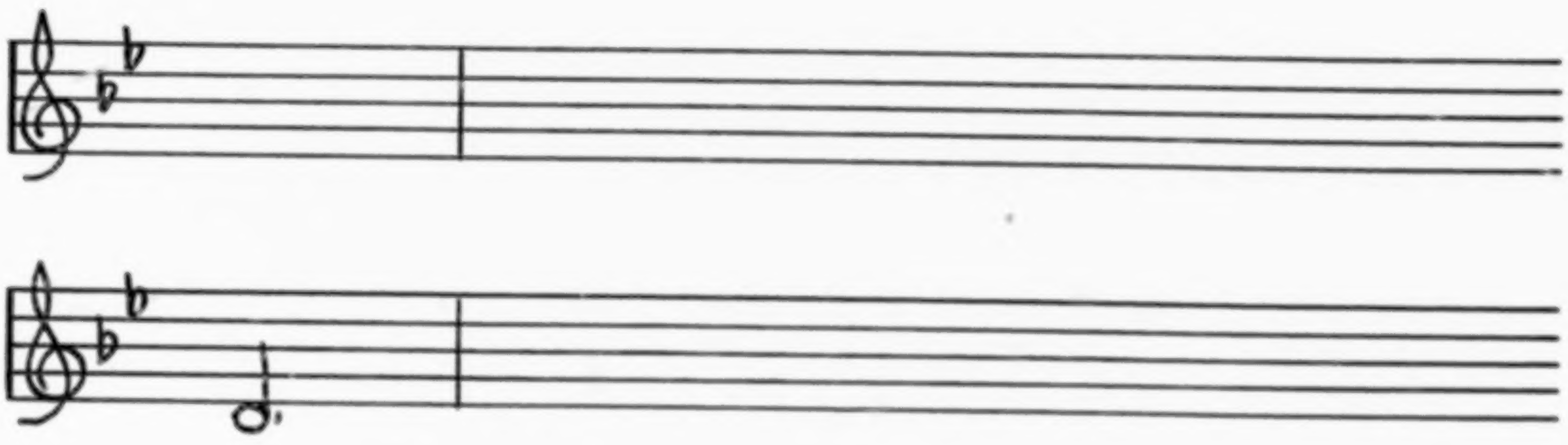
①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

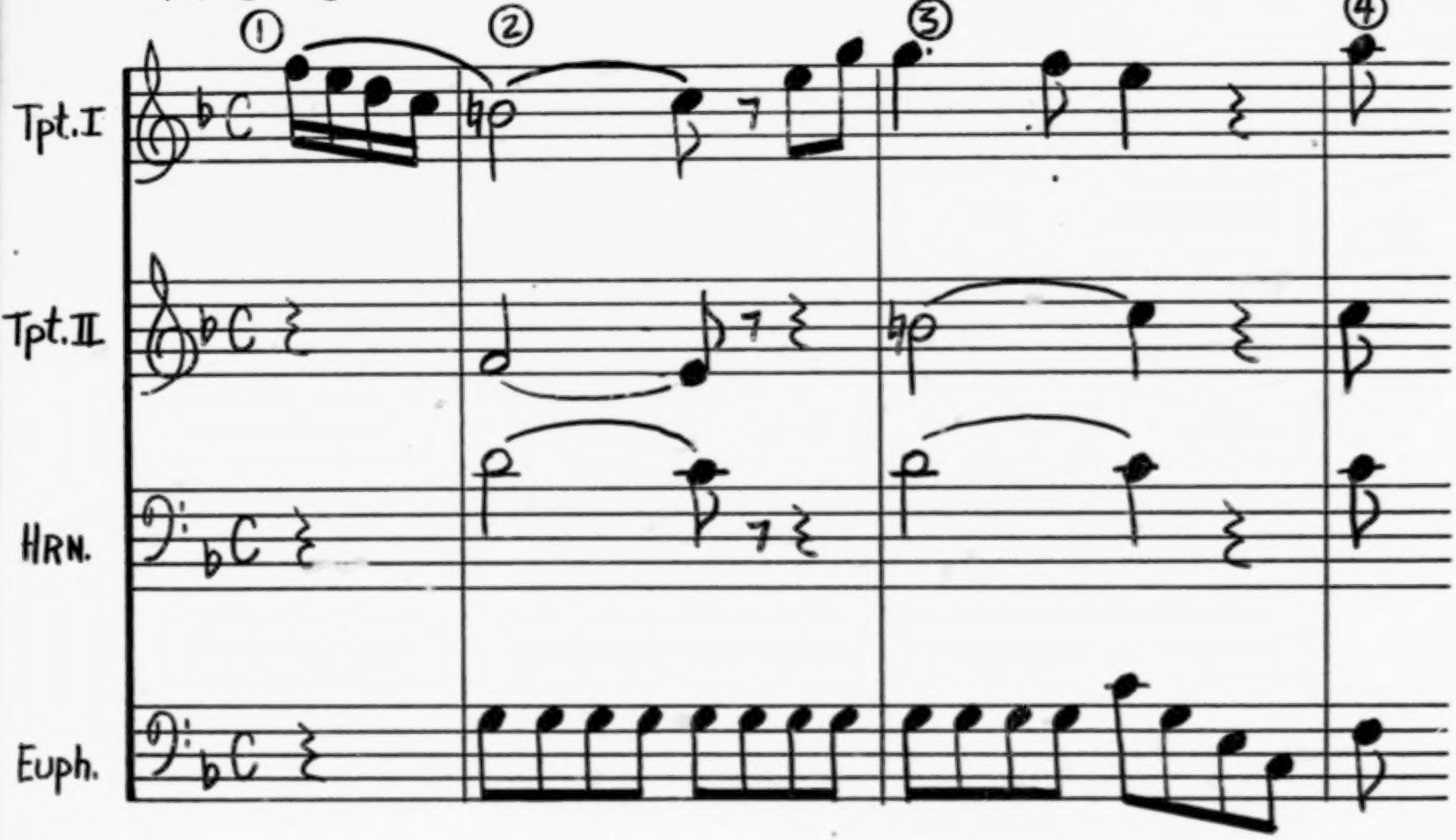
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 5

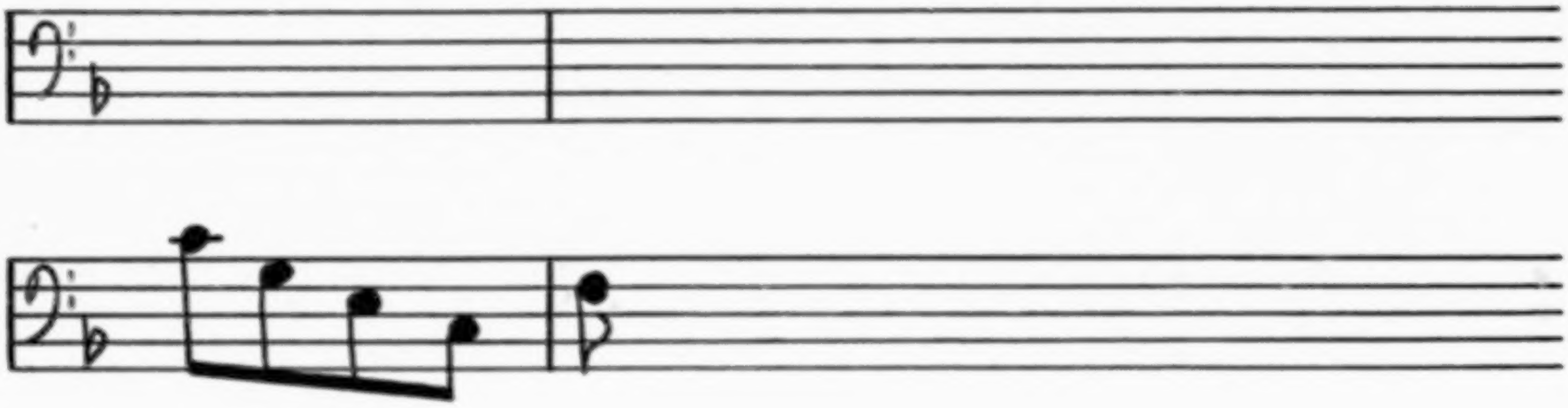

①
②
③
④
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

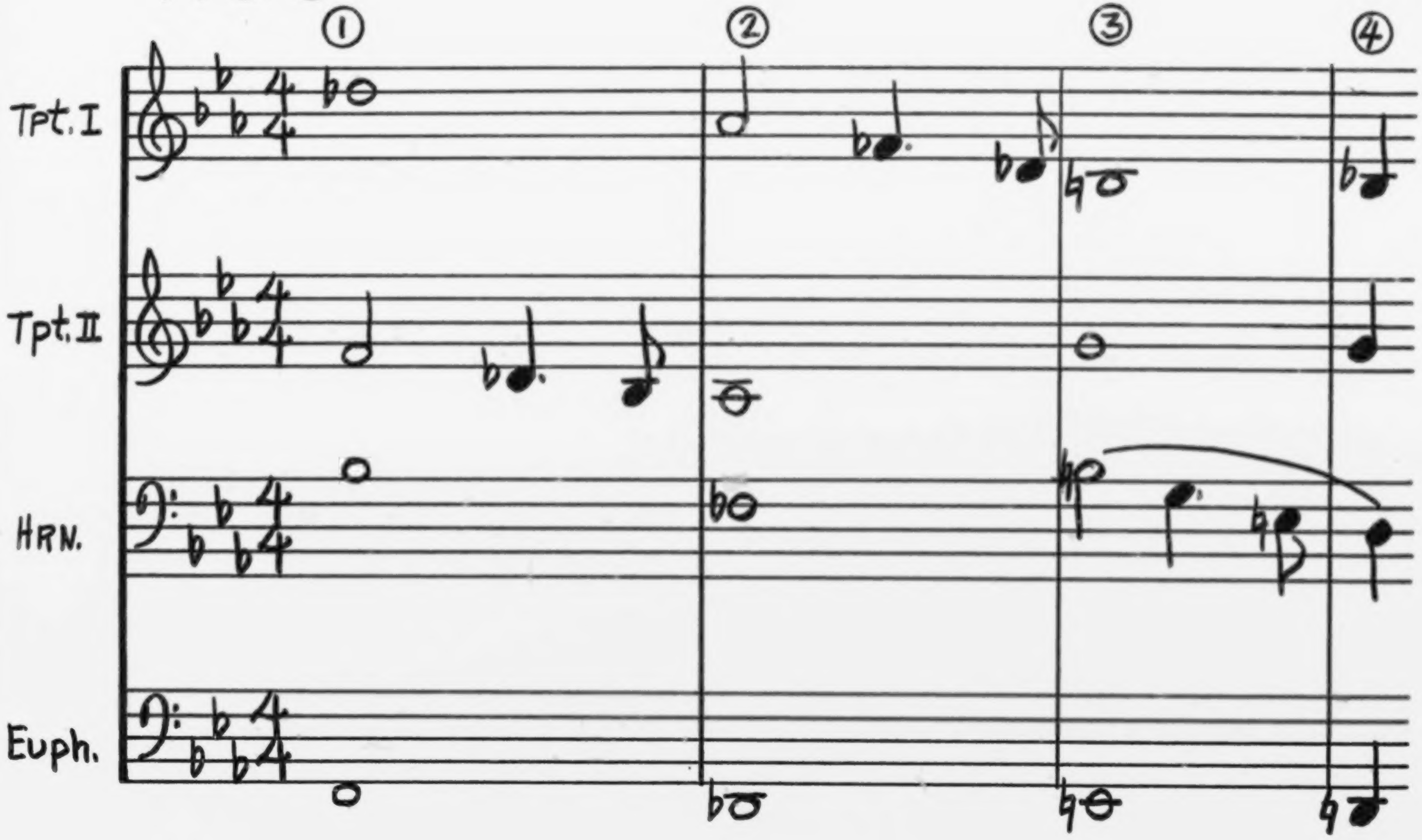
B. It was an error in P R (circle one).

C. The error was made by __________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.6

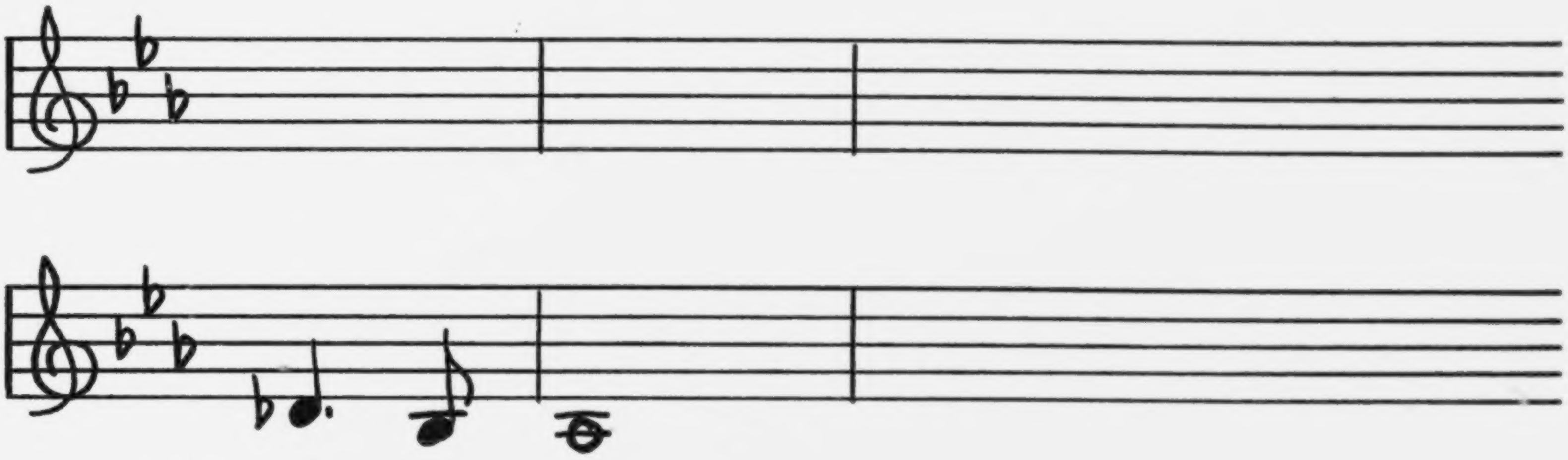

①
②
③
④
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

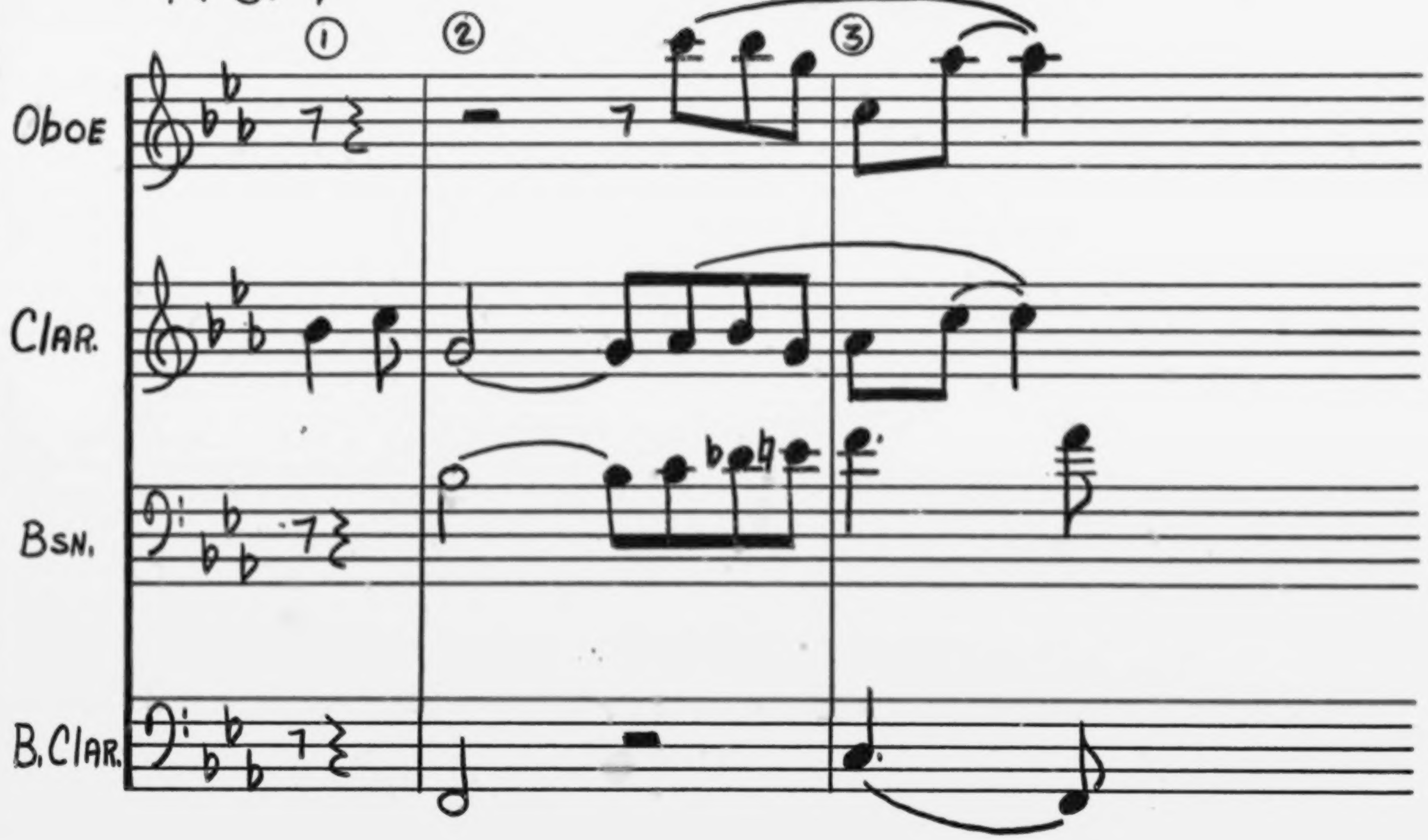
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

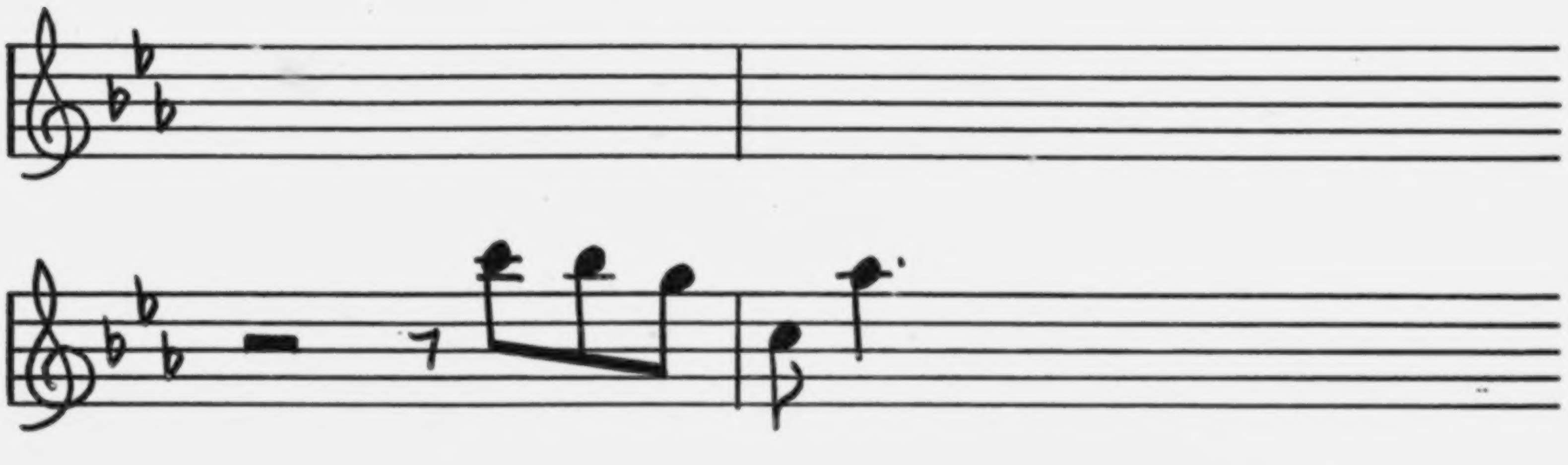

①
②
③
Oboe
Clar.
Bsn.
B. Clar.

A. The error occurred in measure ____________.

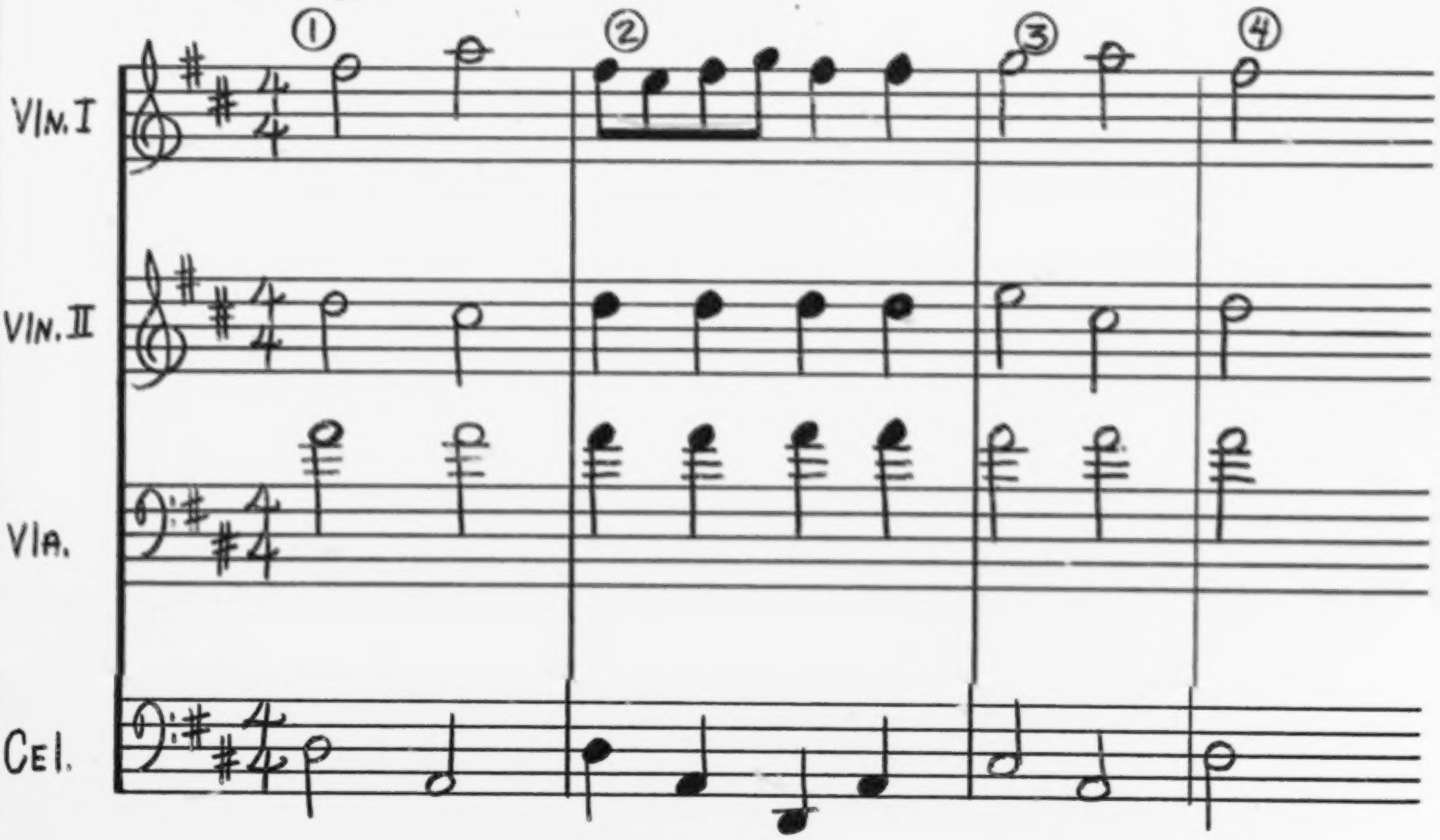
B. It was an error in P R (circle one).

C. The error was made by ________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8



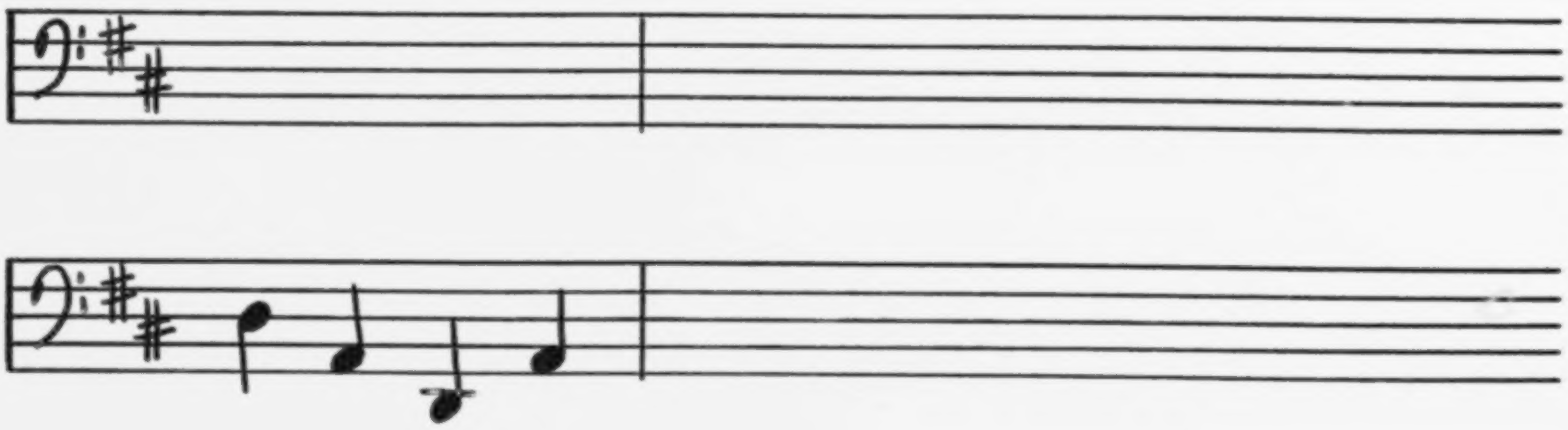
①
②
③
④
VIN. I
VIN. II
VIA.
CEl.

A. The error occurred in measure ______________.

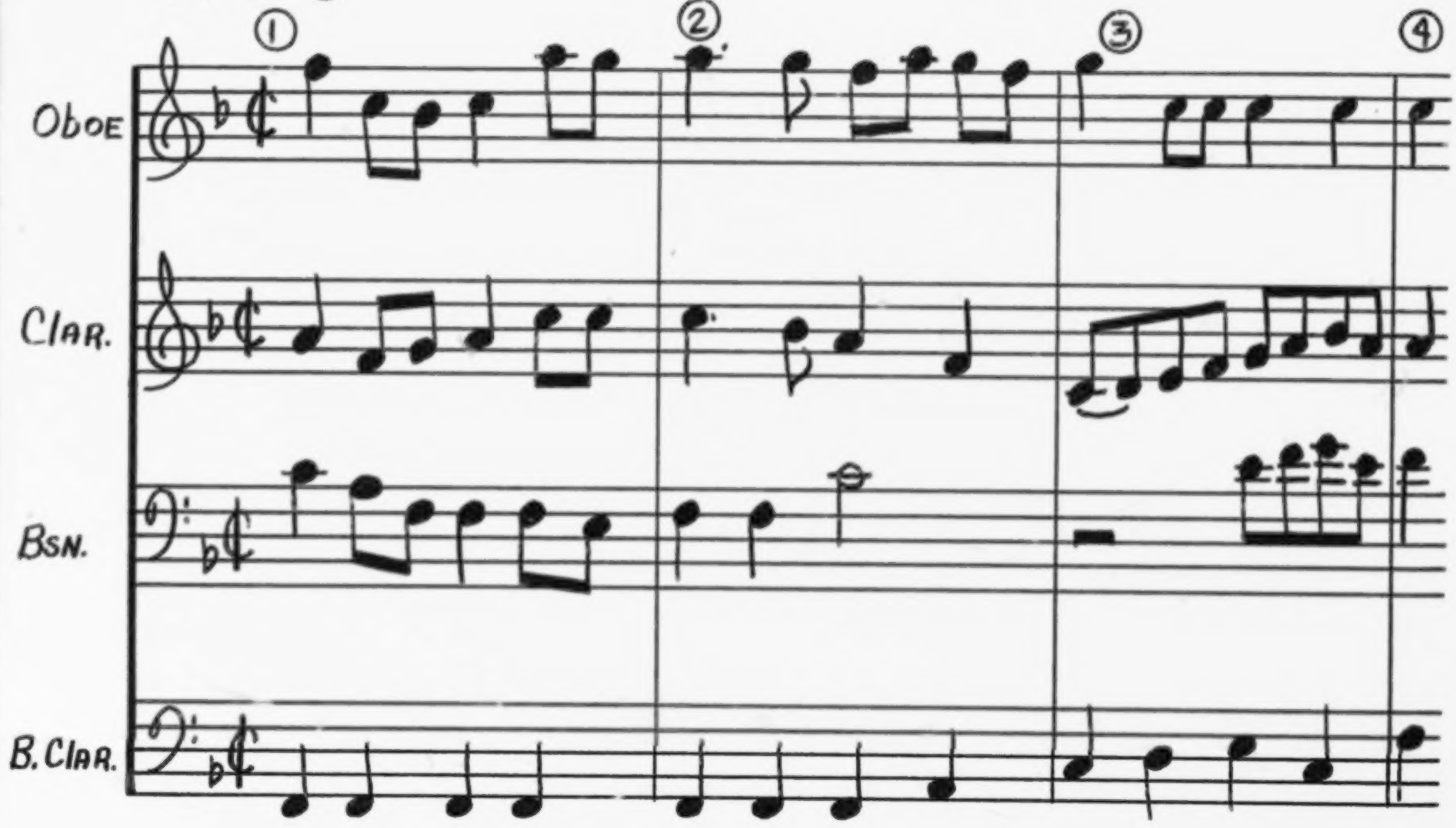
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9

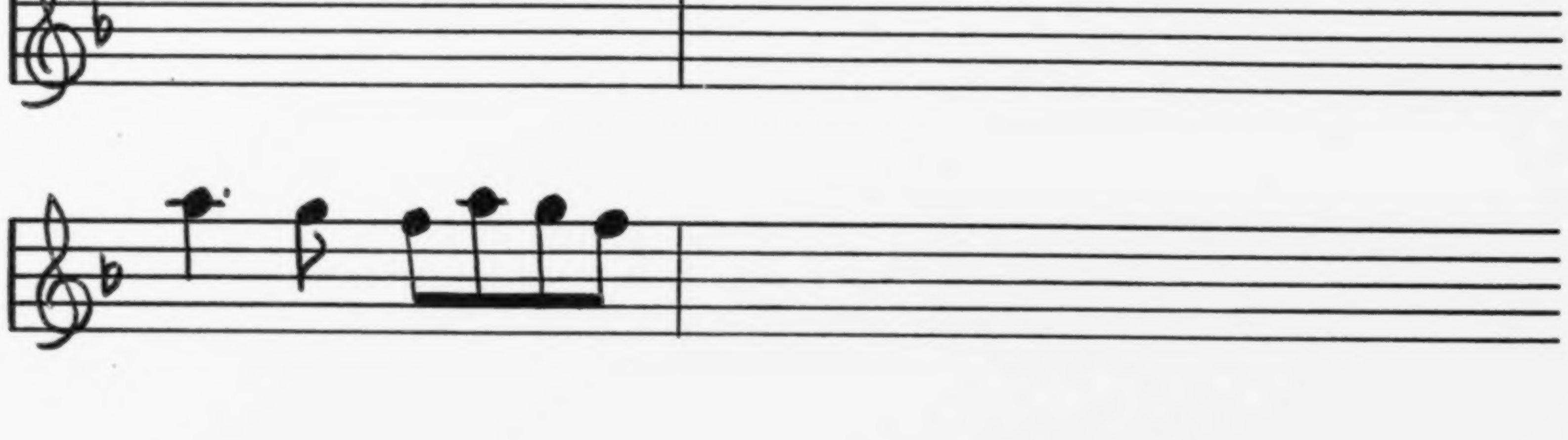

①
②
③
④
Oboe
Clar.
Bsn.
B. Clar.

A. The error occurred in measure ______________.

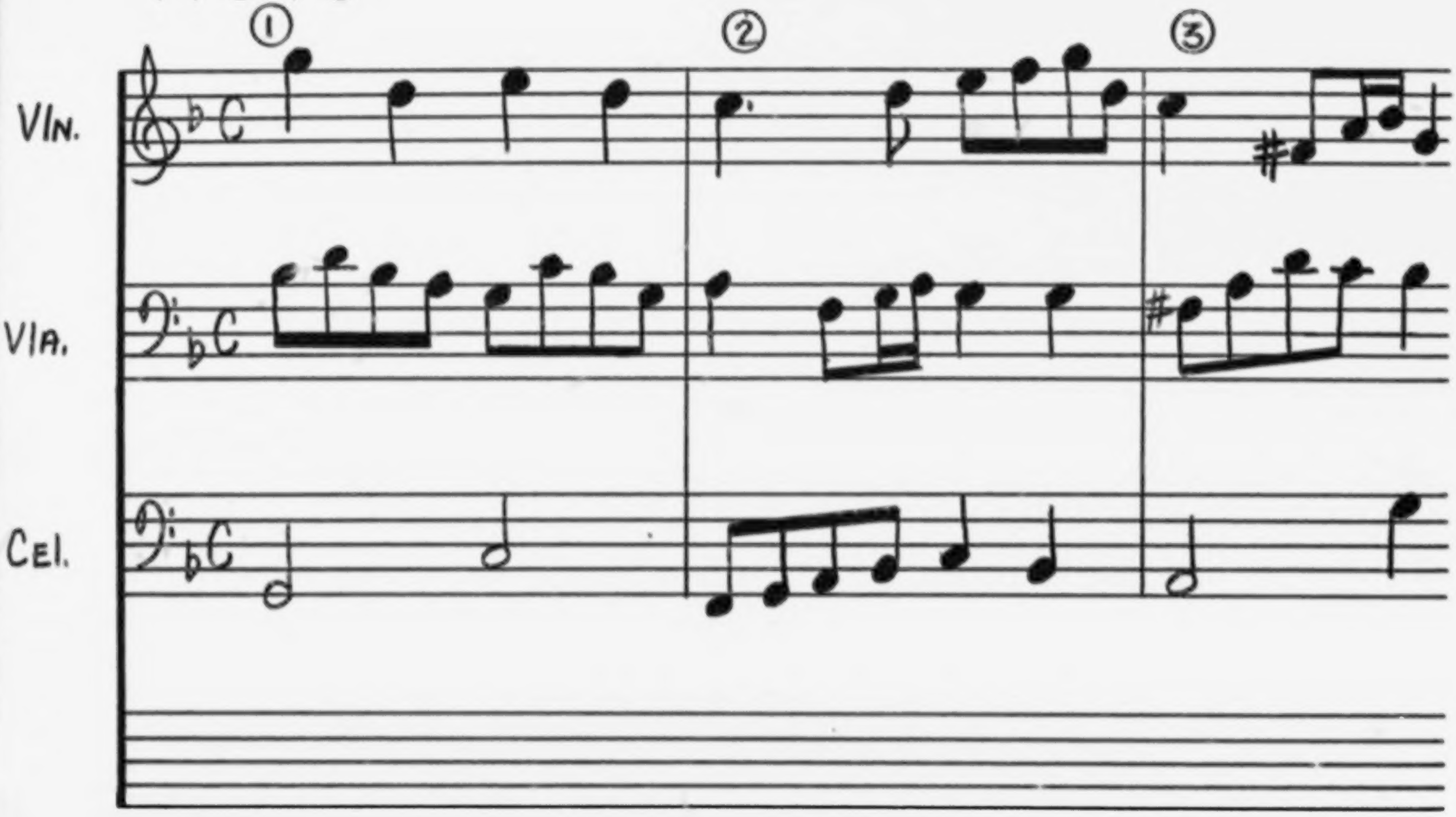
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.10

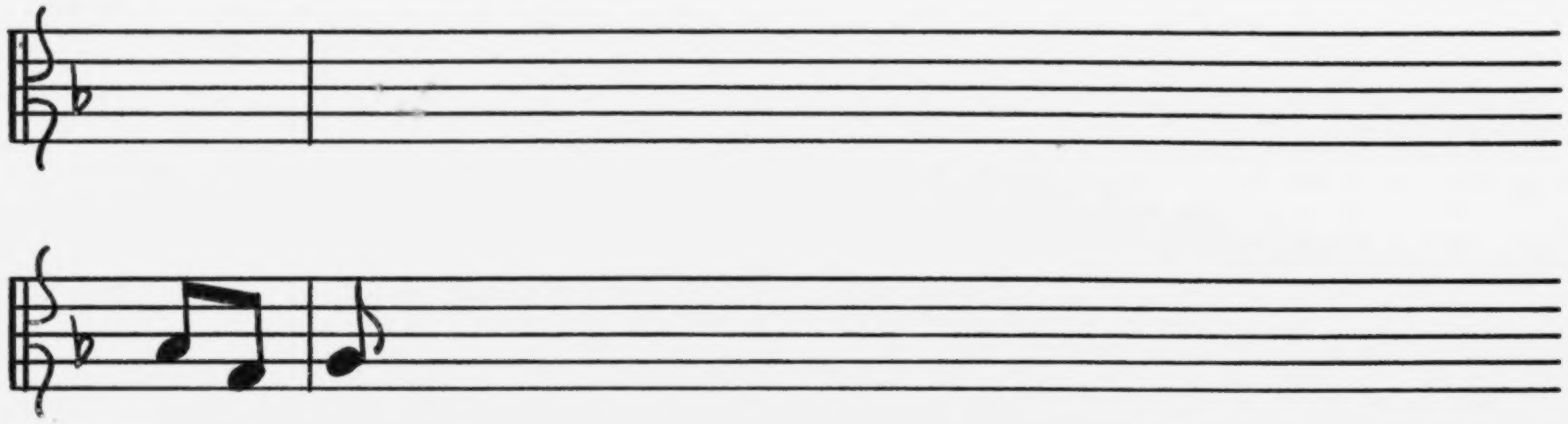


A. The error occurred in measure ______________.

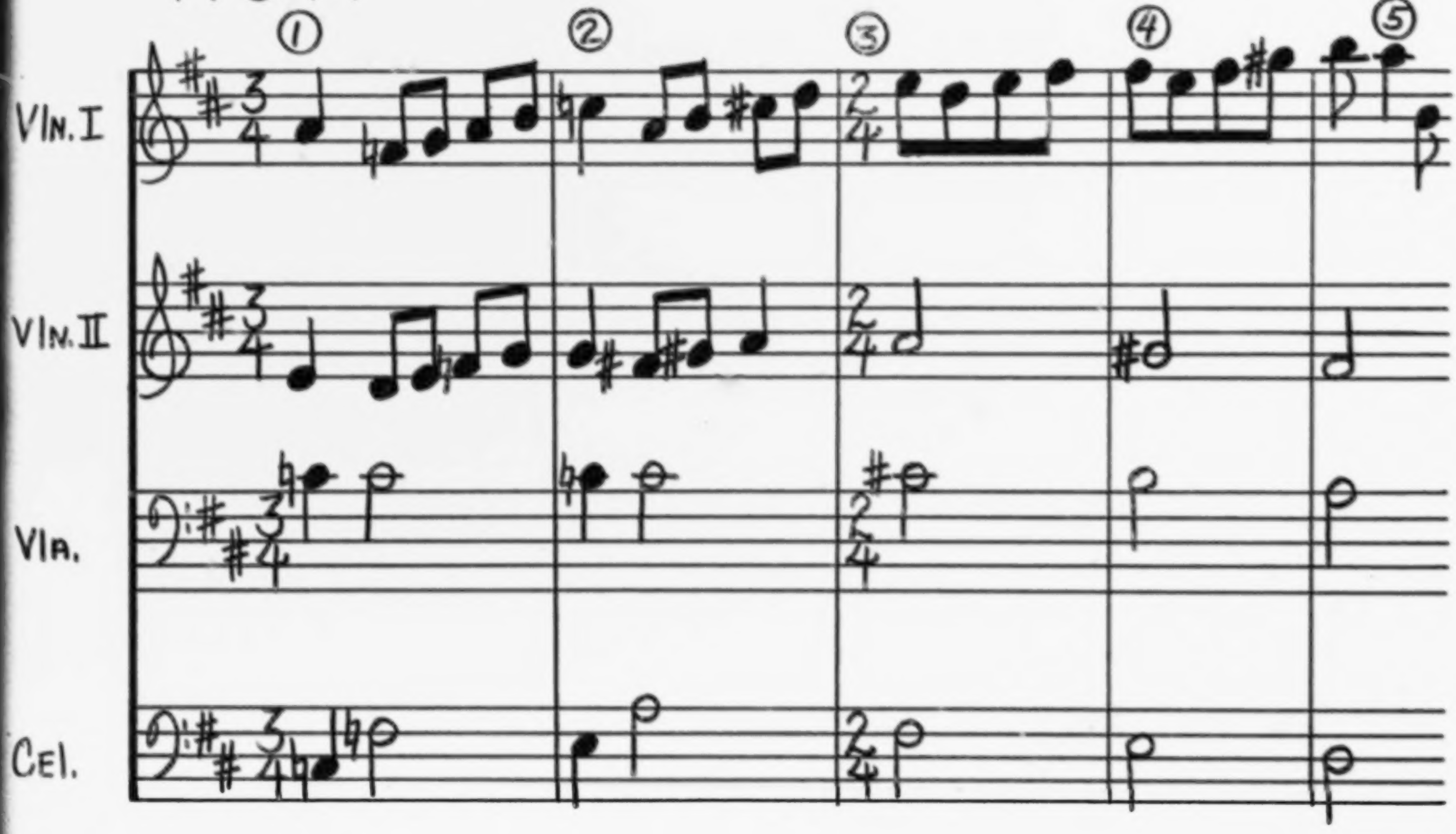
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.11

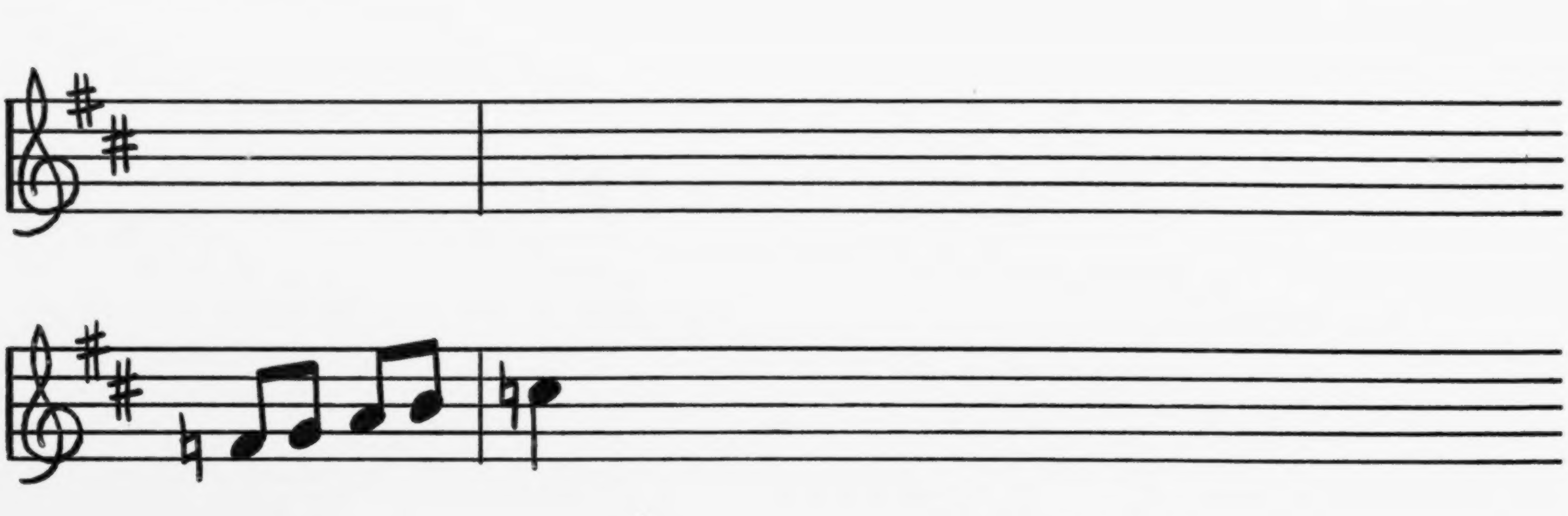

①
②
③
④
⑤
VIn. I
VIn. II
VIa.
Cel.

A. The error occurred in measure ______________.

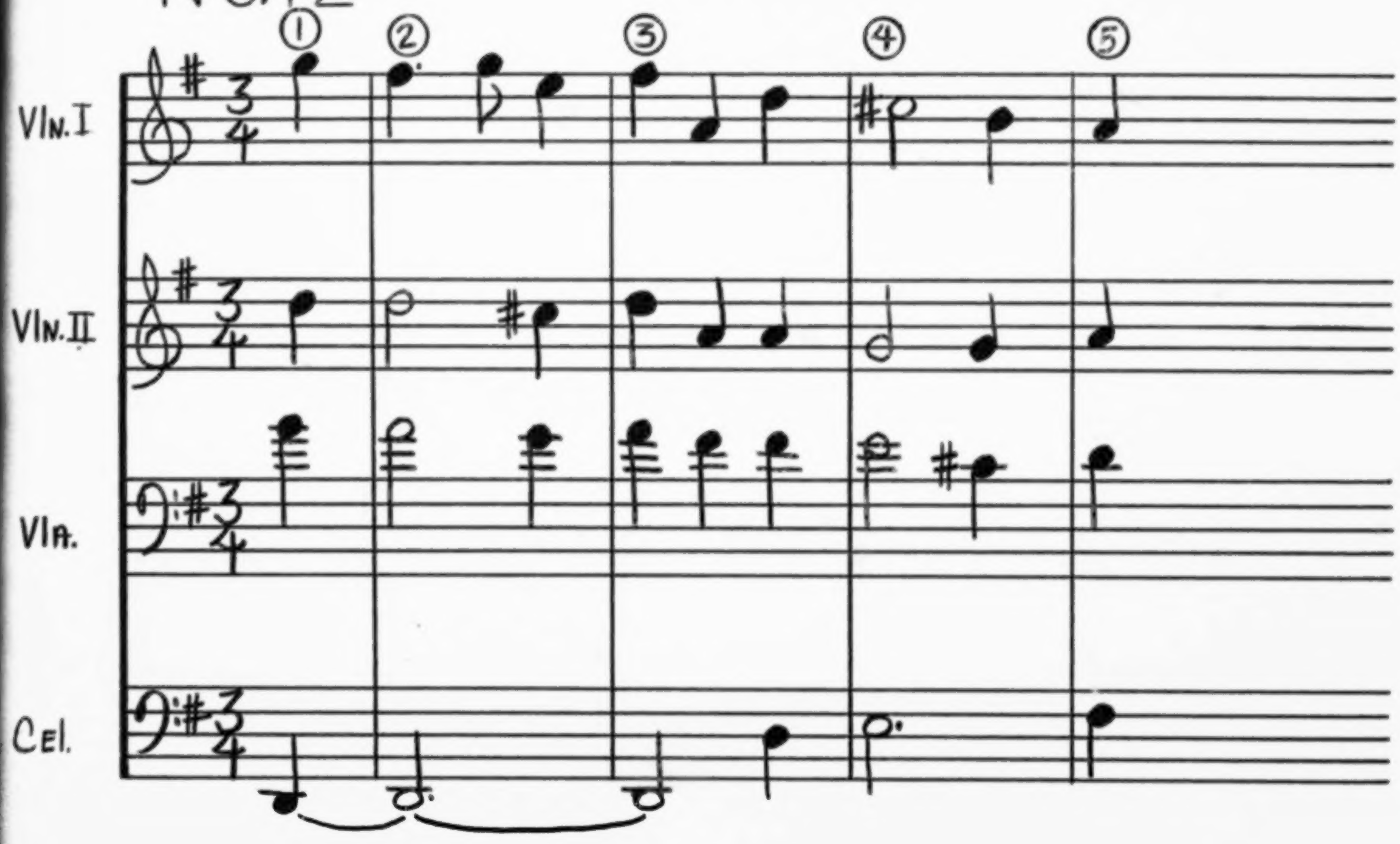
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 12



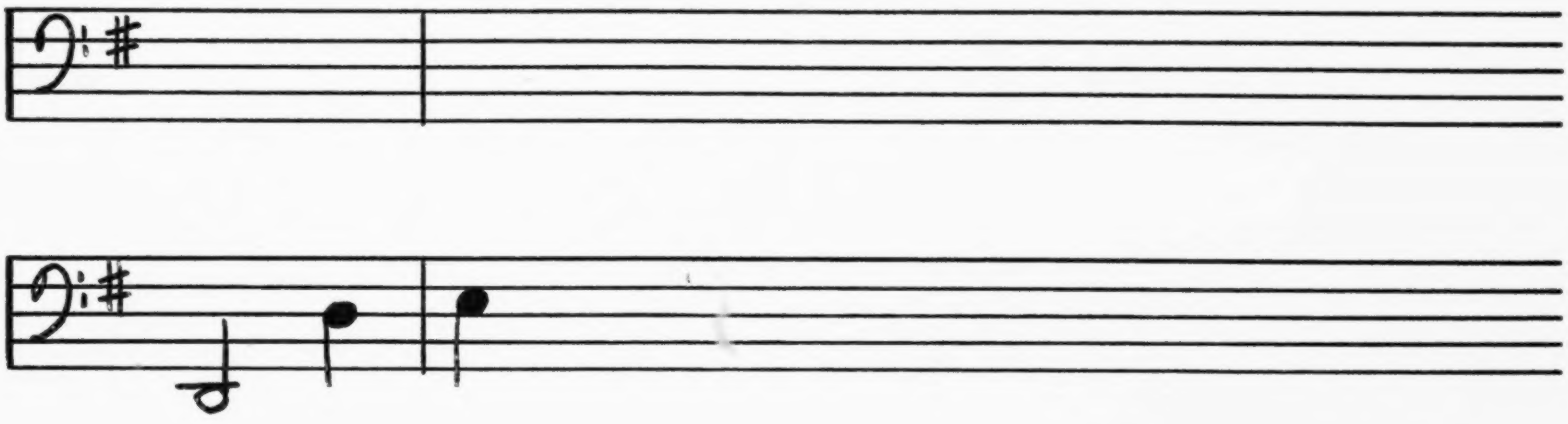
①
②
③
④
⑤
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

XX

NAME ______________________________

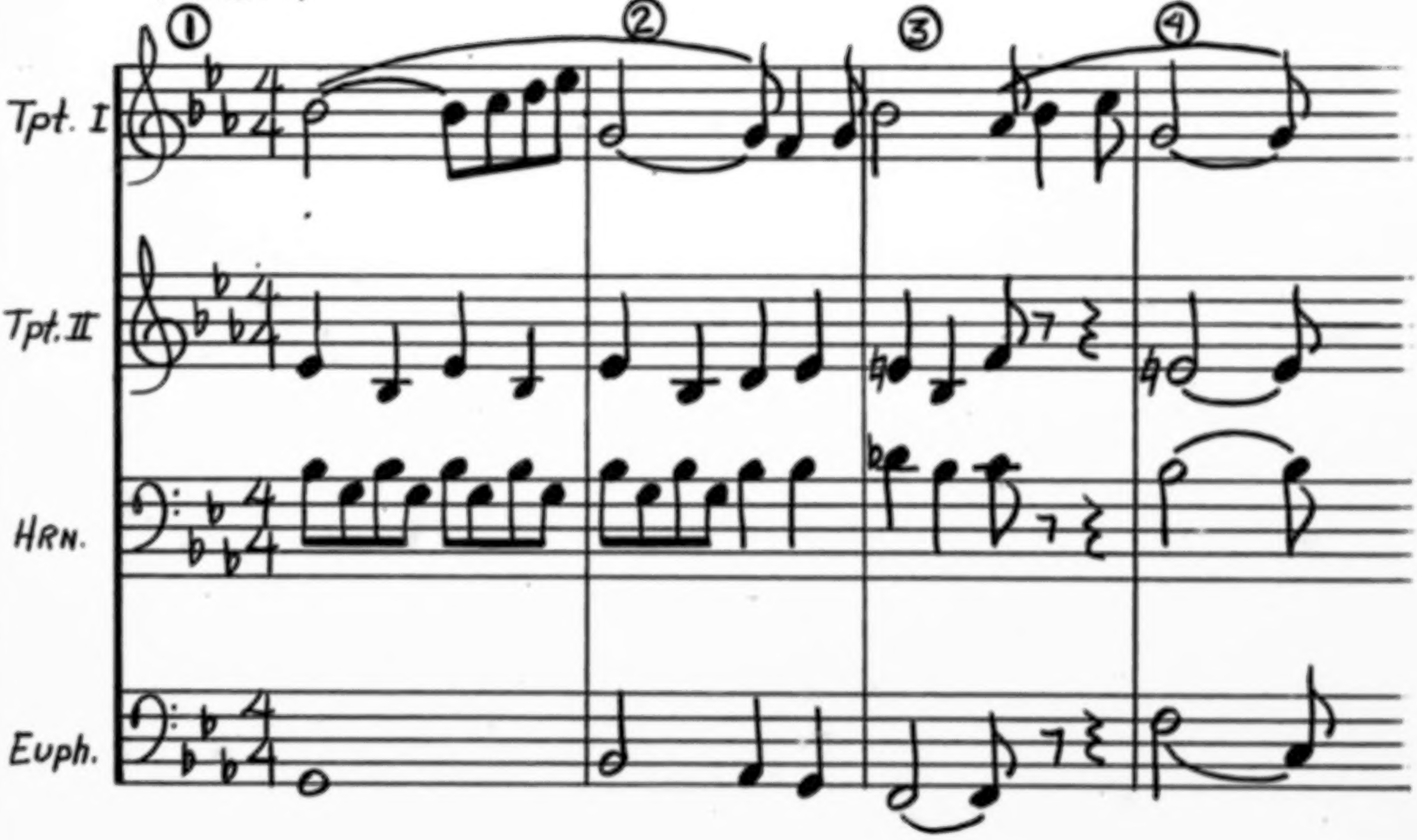
INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programed in four logical steps leading to identification of an error;

1) In what measure did the error occur?
2) What type error? (pitch or rhythm)
3) What instrument performed the error?
4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

NO. 1

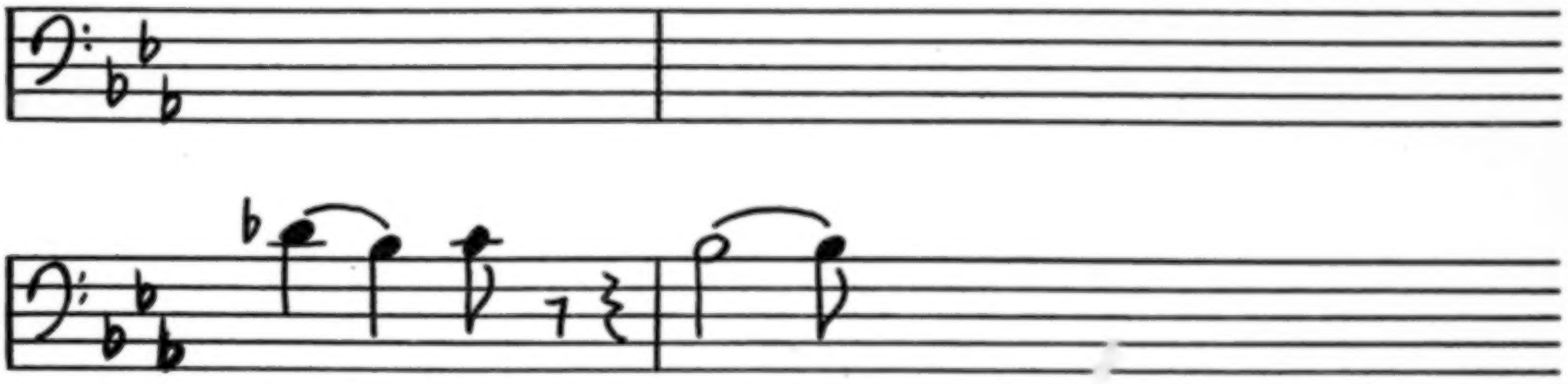

①
②
③
④
Tpt. I
Tpt. II
Hrn.
Euph.

A. The error occurred in measure ______________.

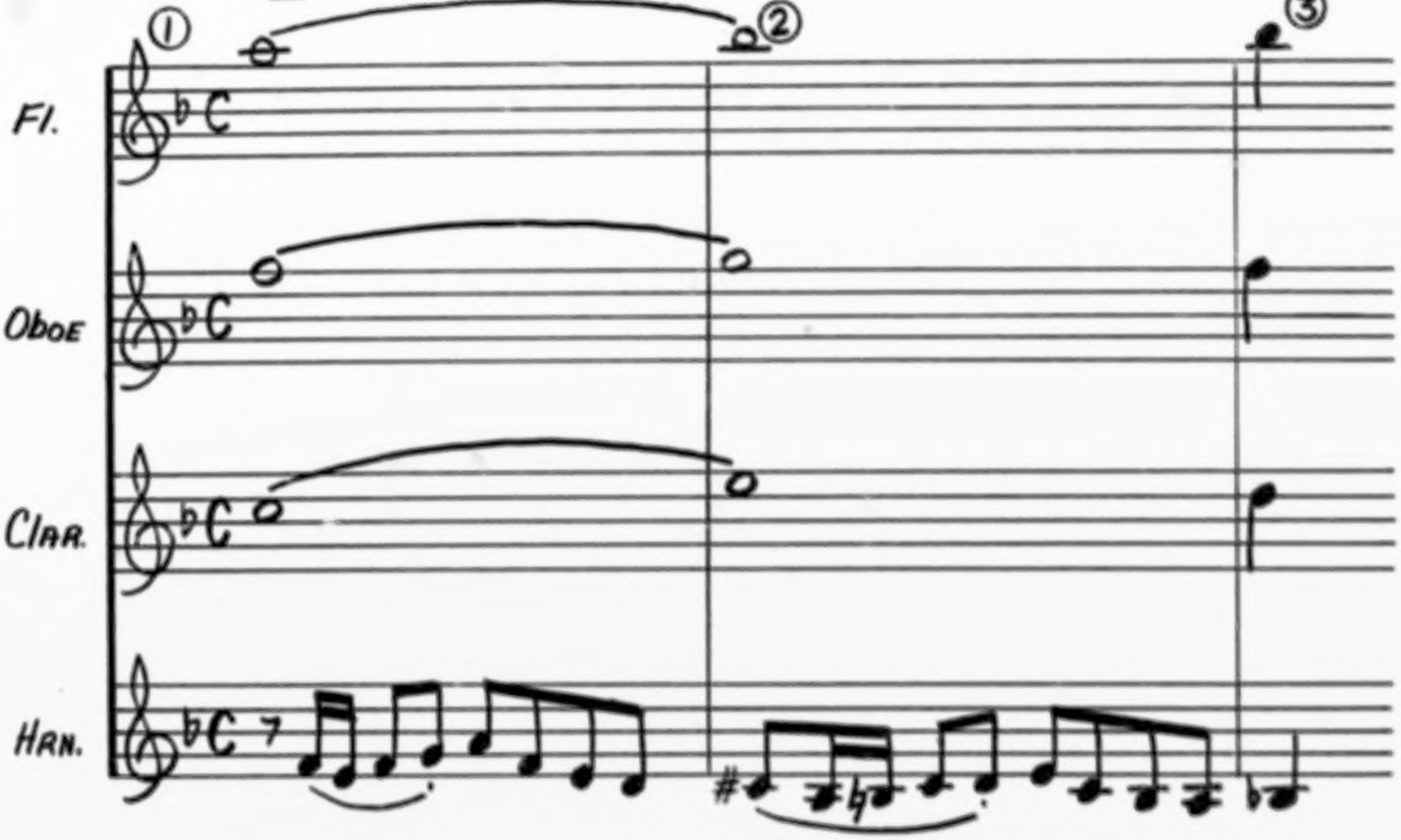
B. It was an error in P R (circle one).

C. The error was made by _____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO.2

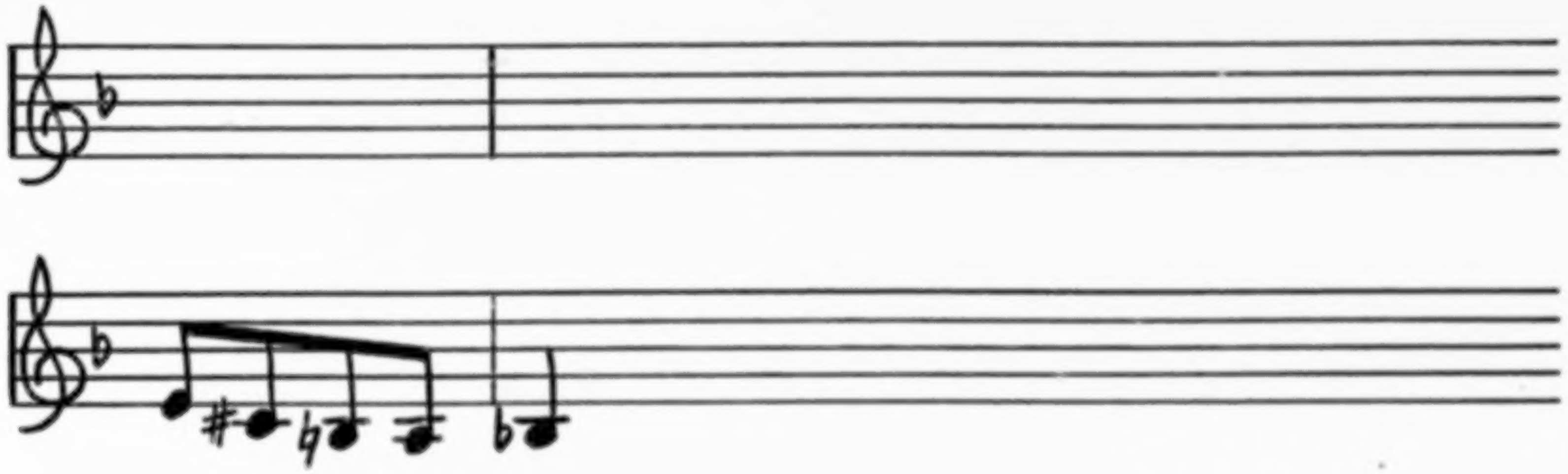

①
②
③
Fl.
Oboe
Clar.
Hrn.

A. The error occurred in measure ______________.

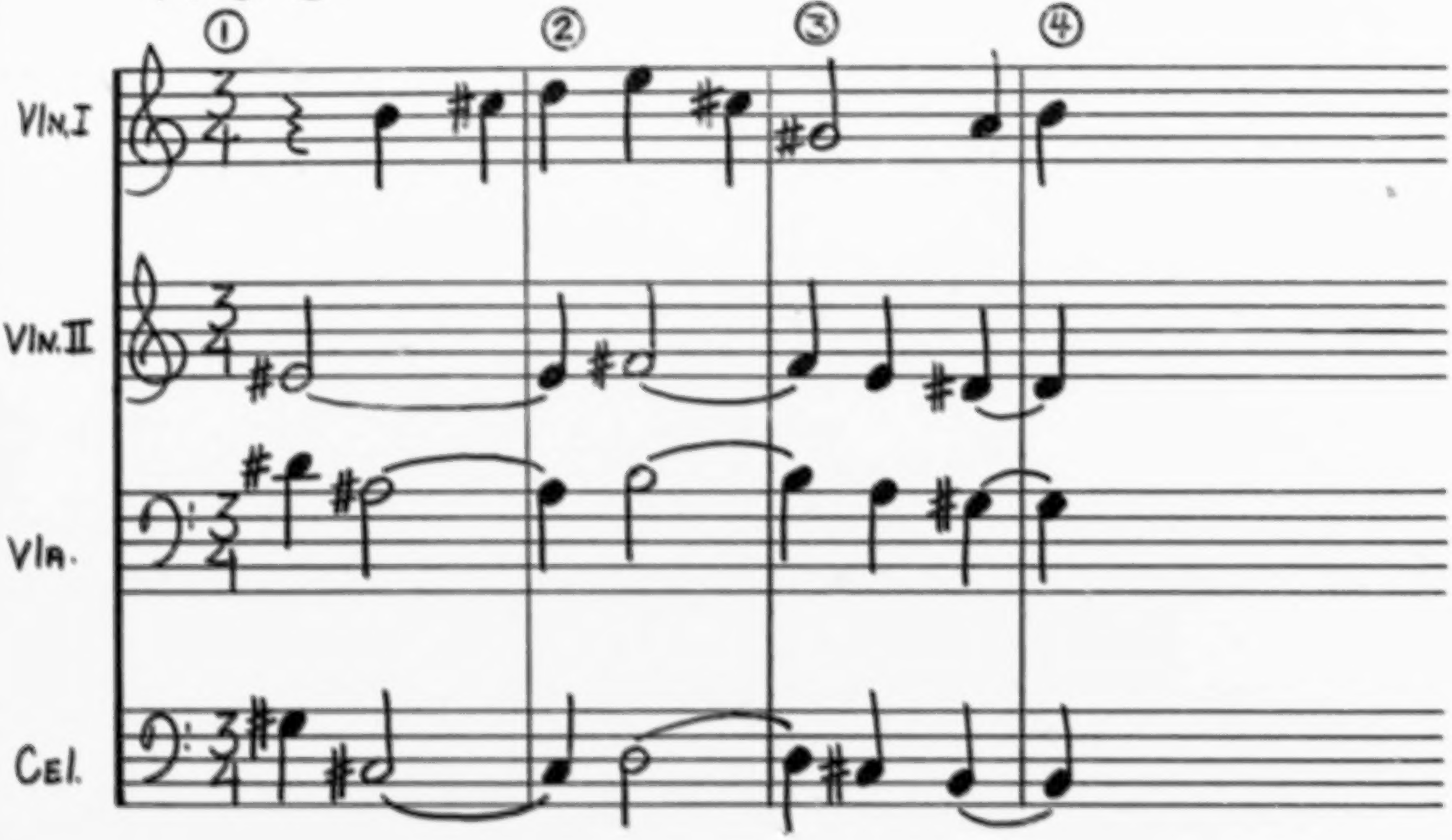
B. It was an error in P R (circle one).

C. The error was made by ______________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 3

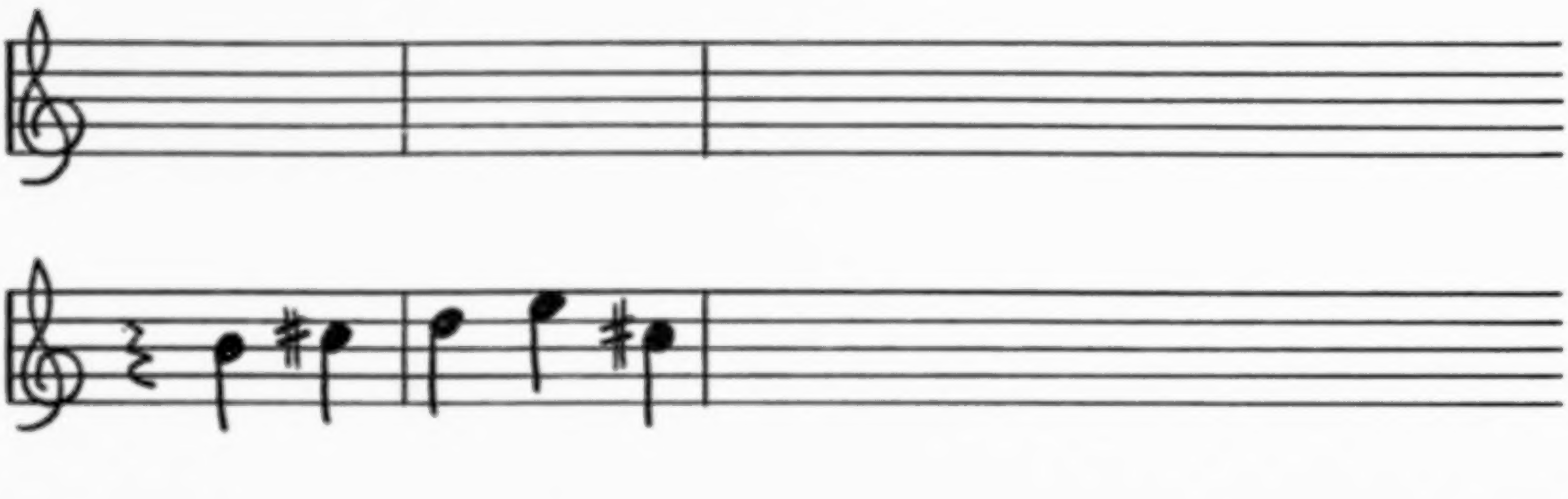

①
②
③
④
VlN.I
VlN.II
VlA.
CEl.

A. The error occurred in measure ______________.

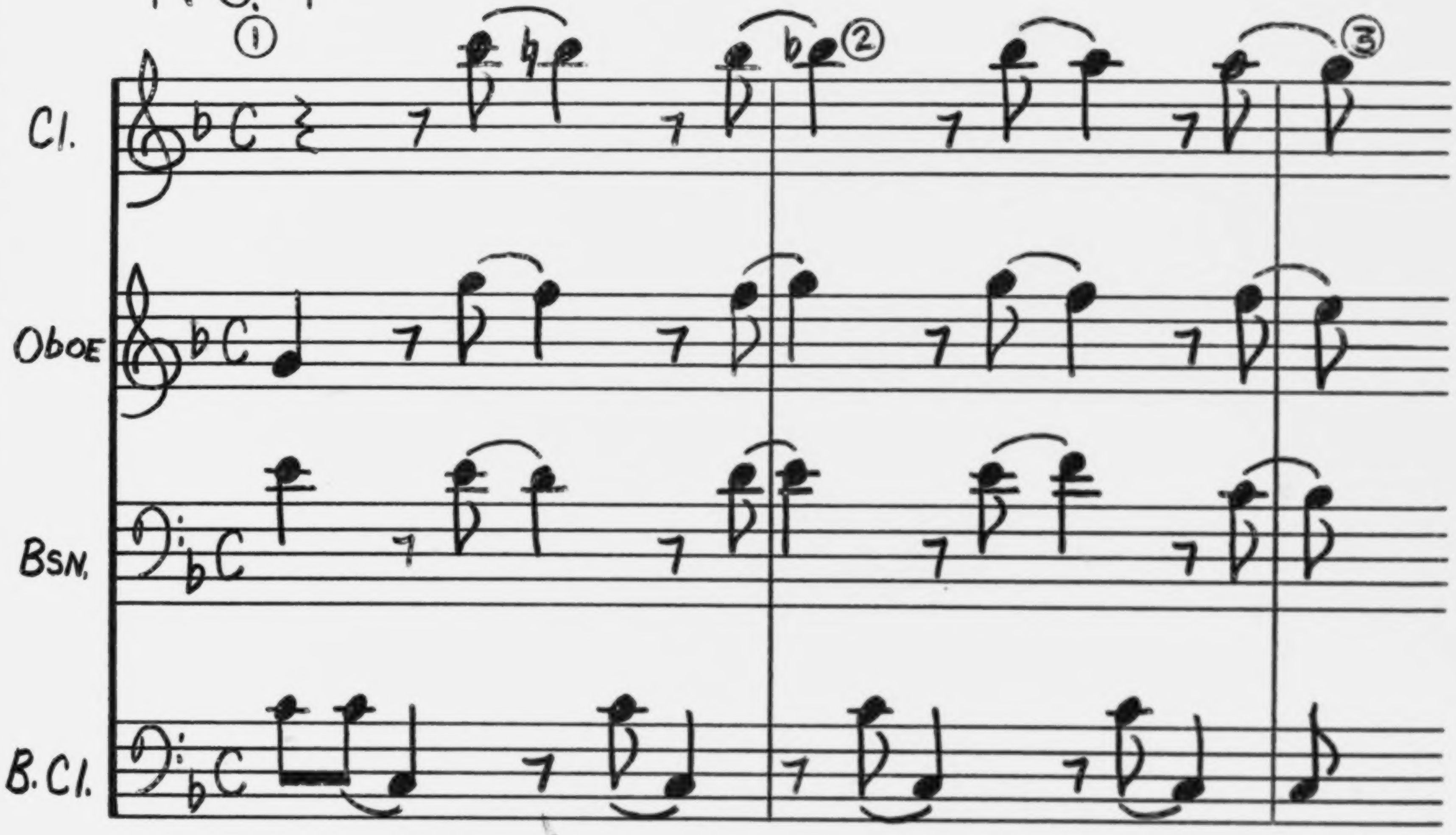
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 4

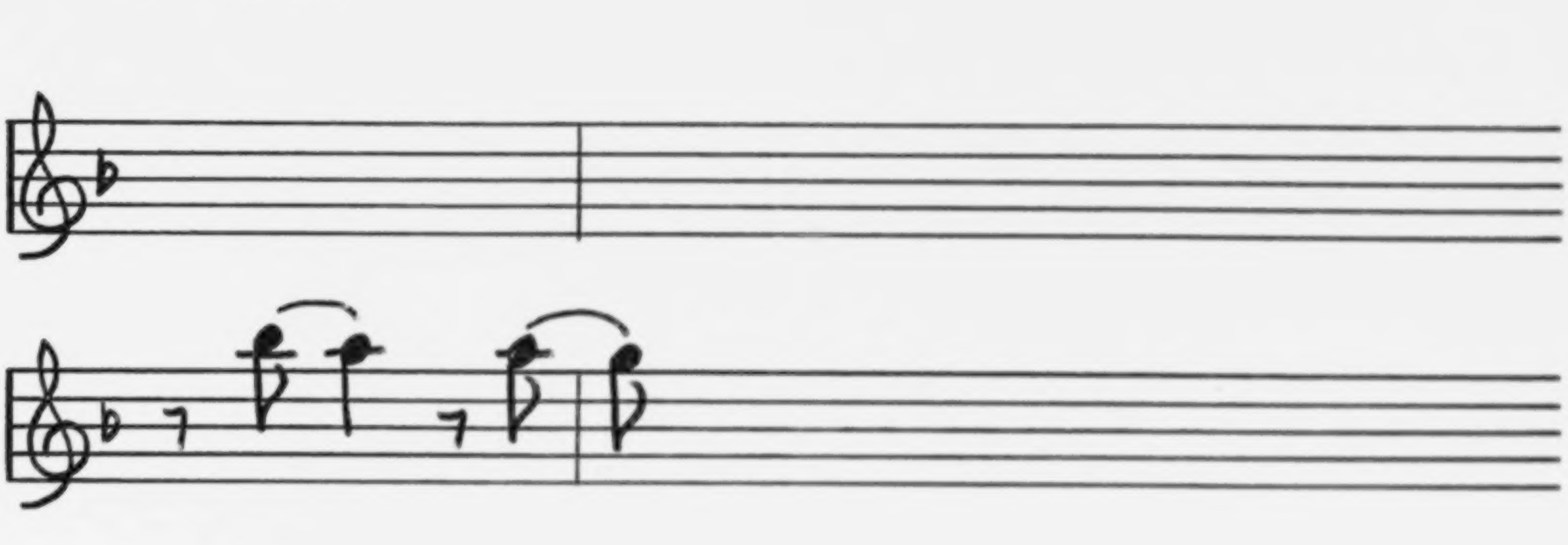


A. The error occurred in measure ______________.

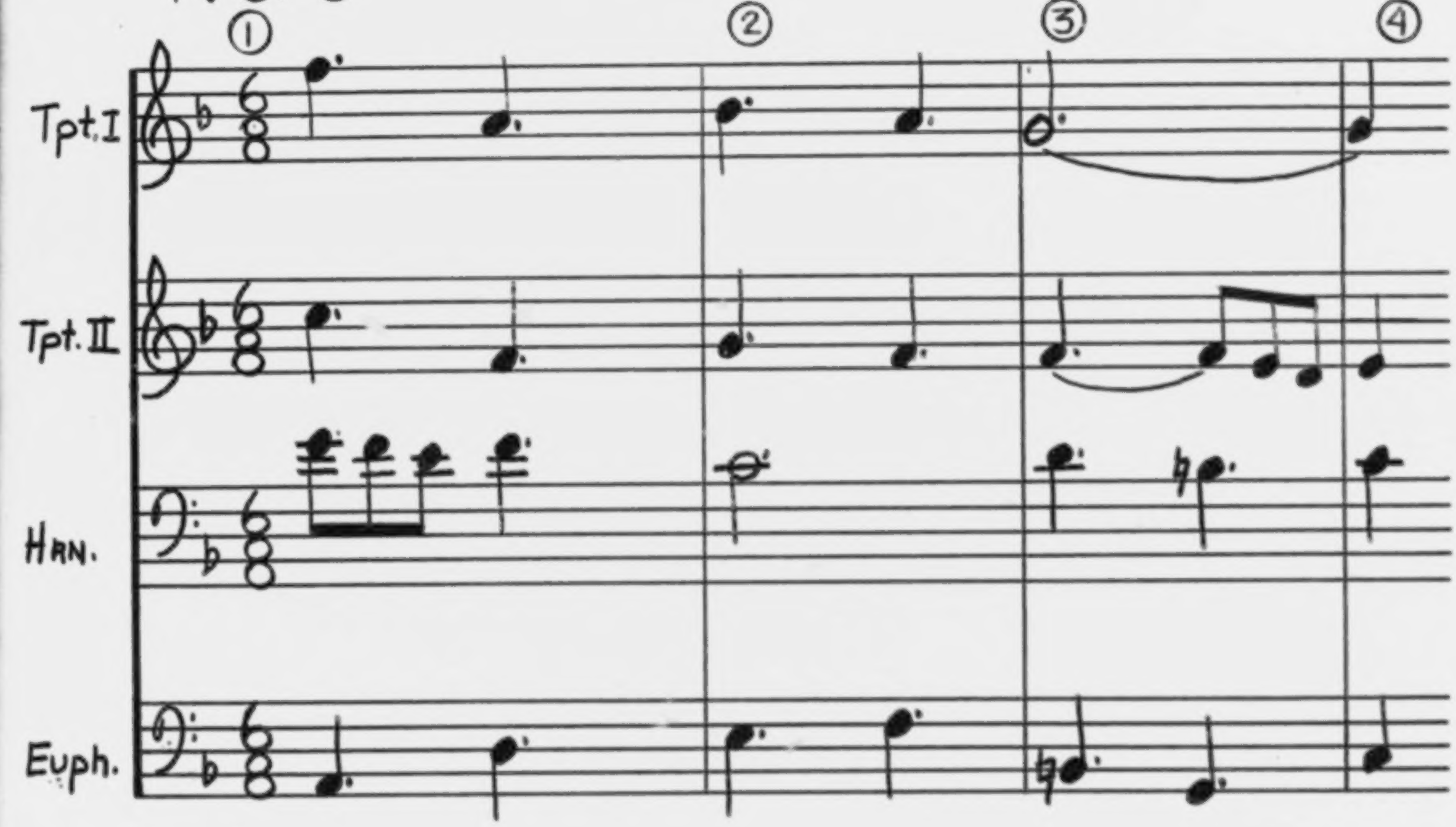
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 5

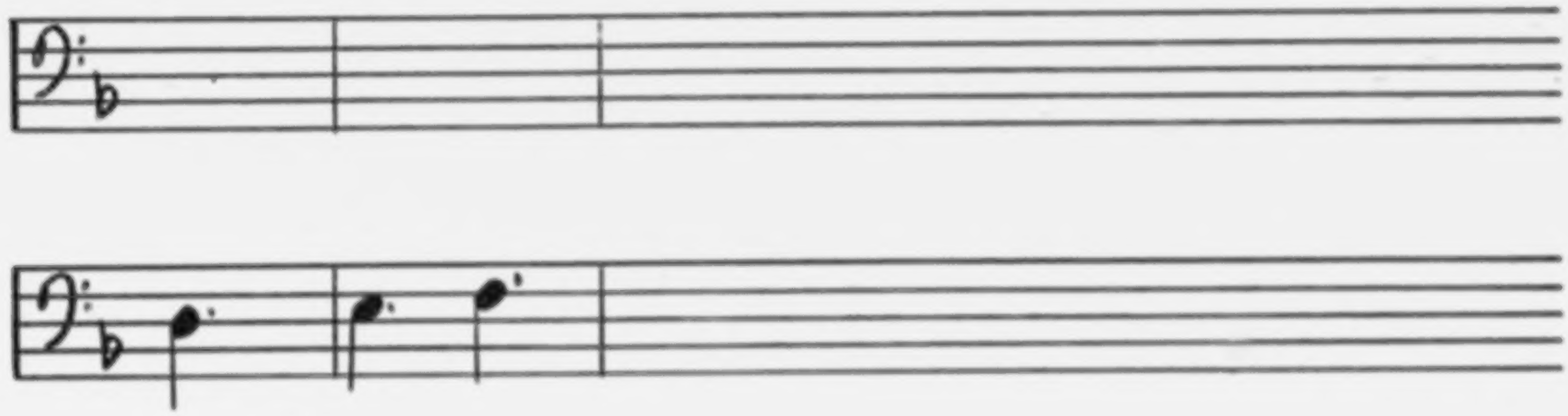

①
②
③
④
Tpt. I
Tpt. II
Hrn.
Euph.

A. The error occurred in measure ______________.

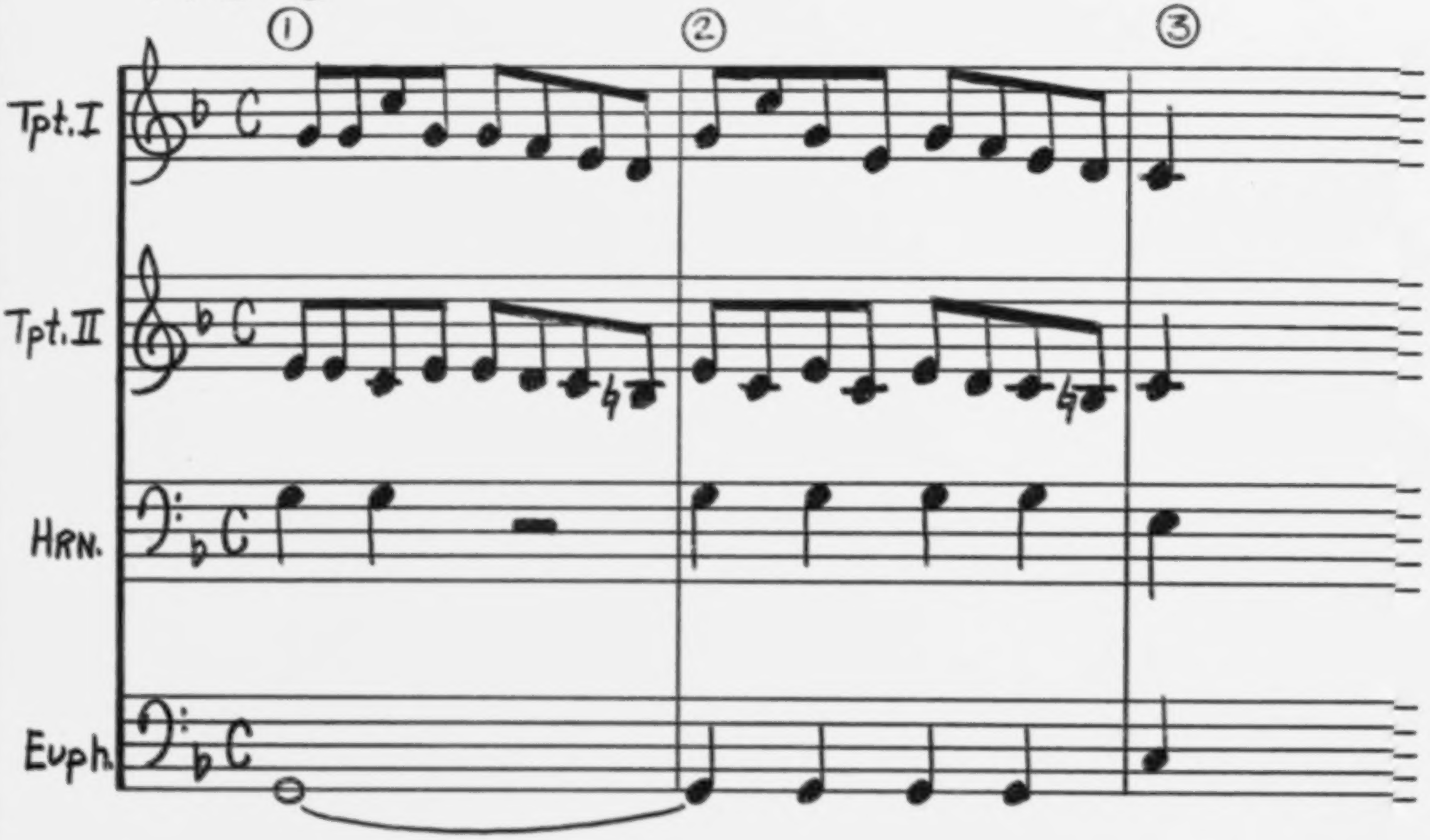
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 6

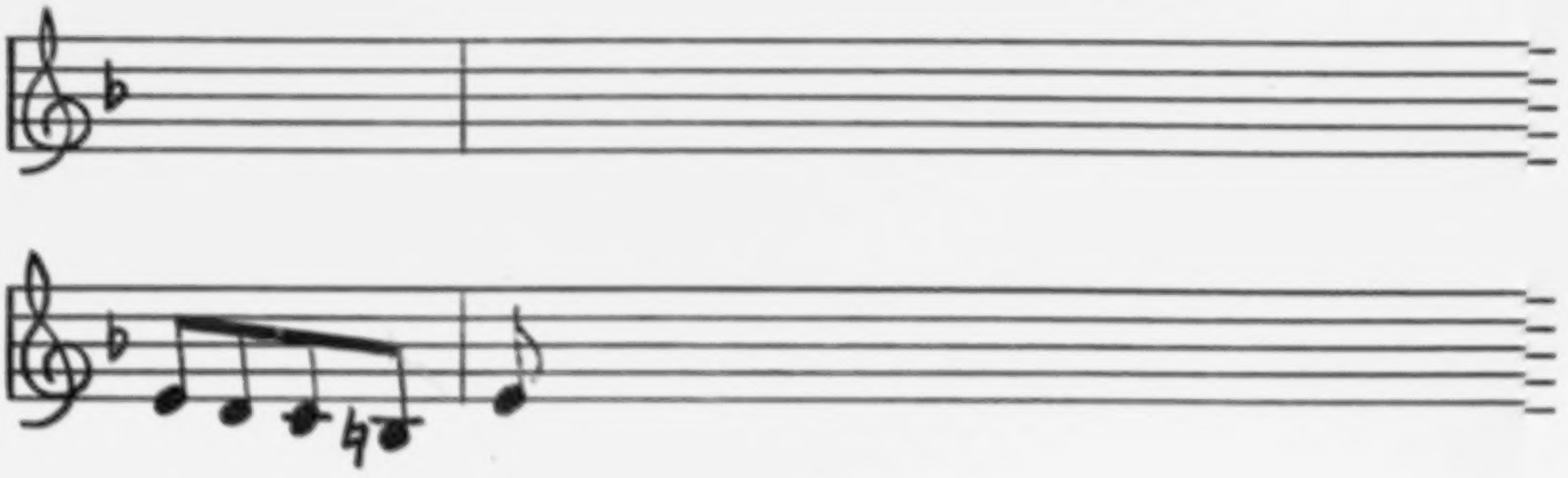

①
②
③
Tpt. I
Tpt. II
HRN.
Euph.

A. The error occurred in measure ______________.

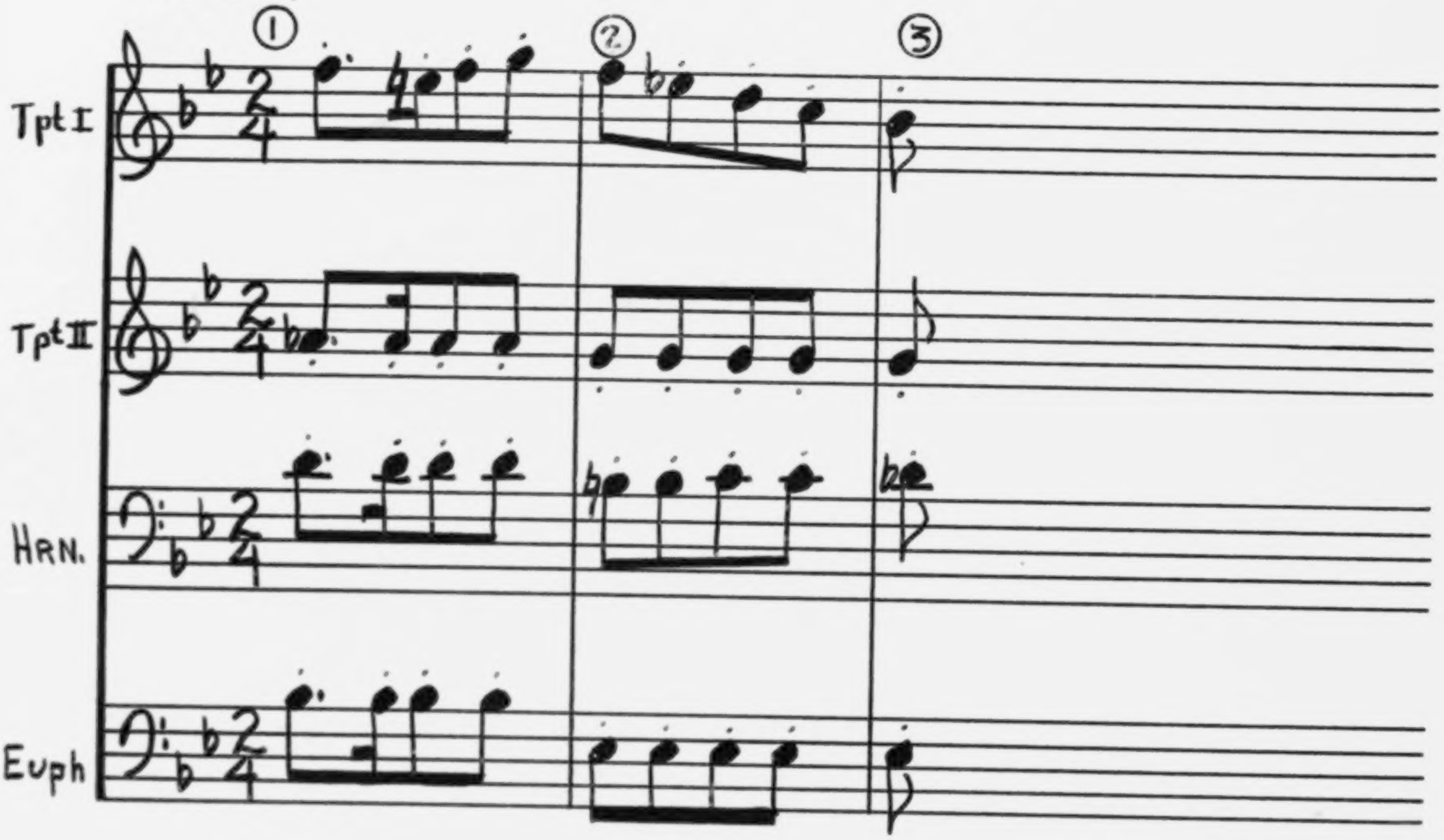
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 7

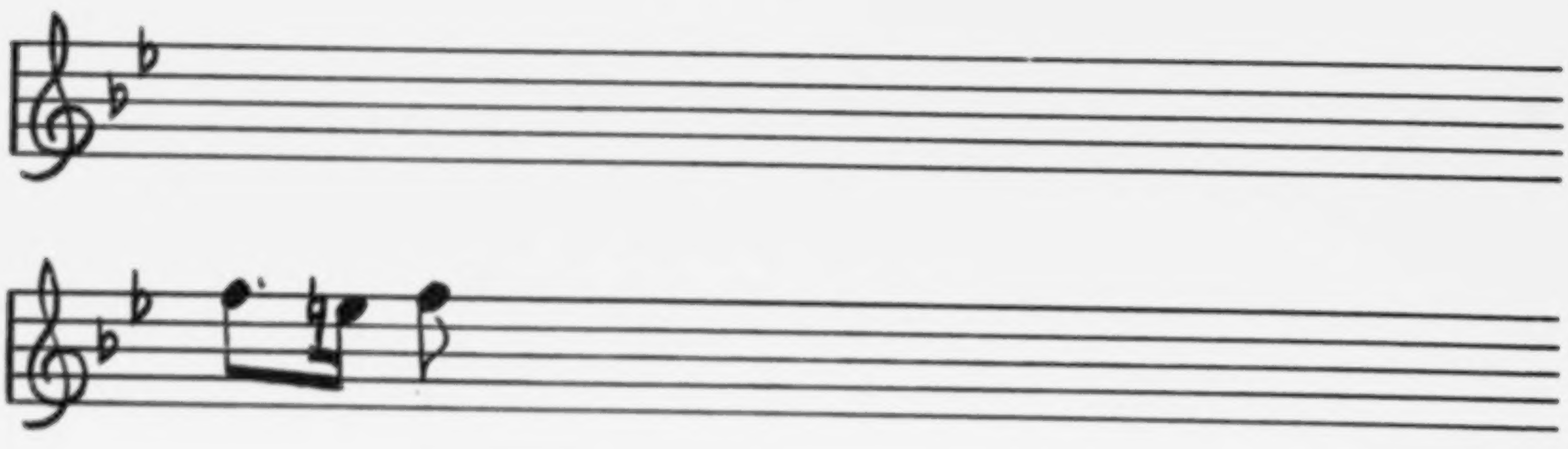

①
②
③
Tpt I
Tpt II
HRN.
Euph

A. The error occurred in measure ______________.

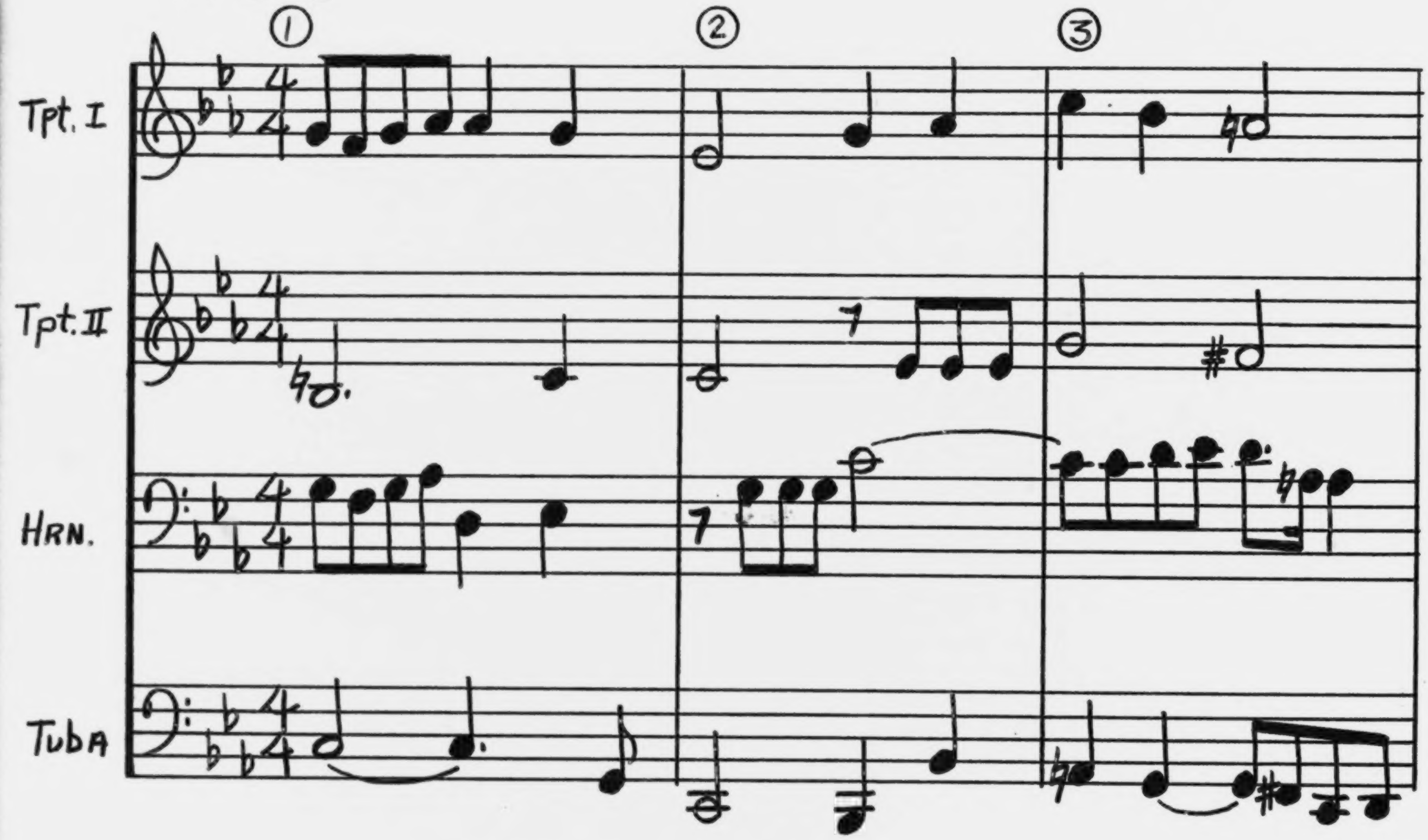
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 8

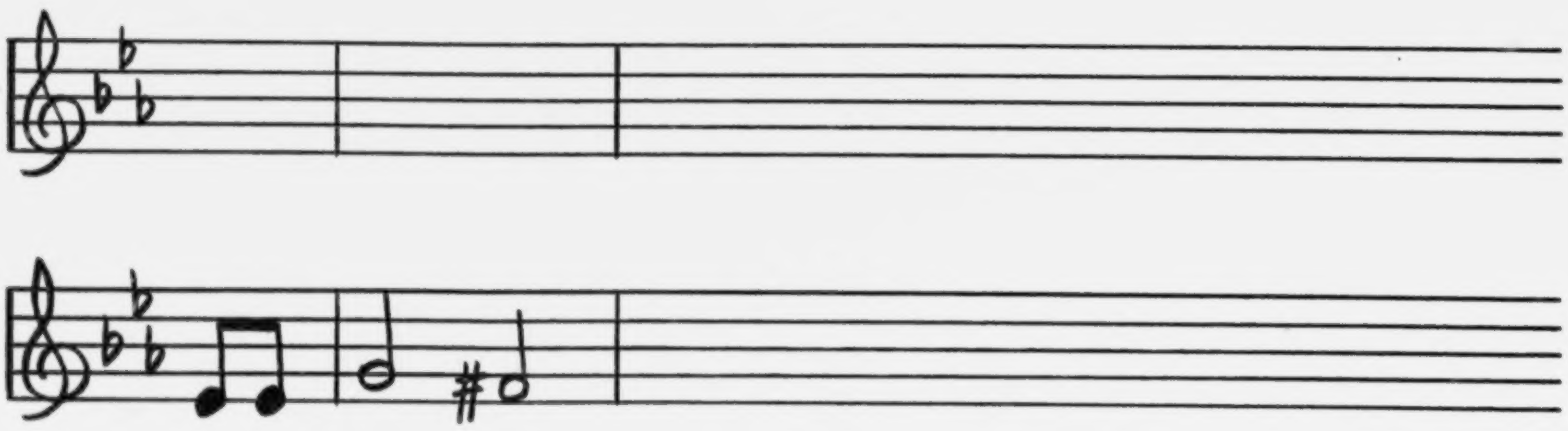

①
②
③
Tpt. I
Tpt. II
HRN.
TubA

A. The error occurred in measure ______________.

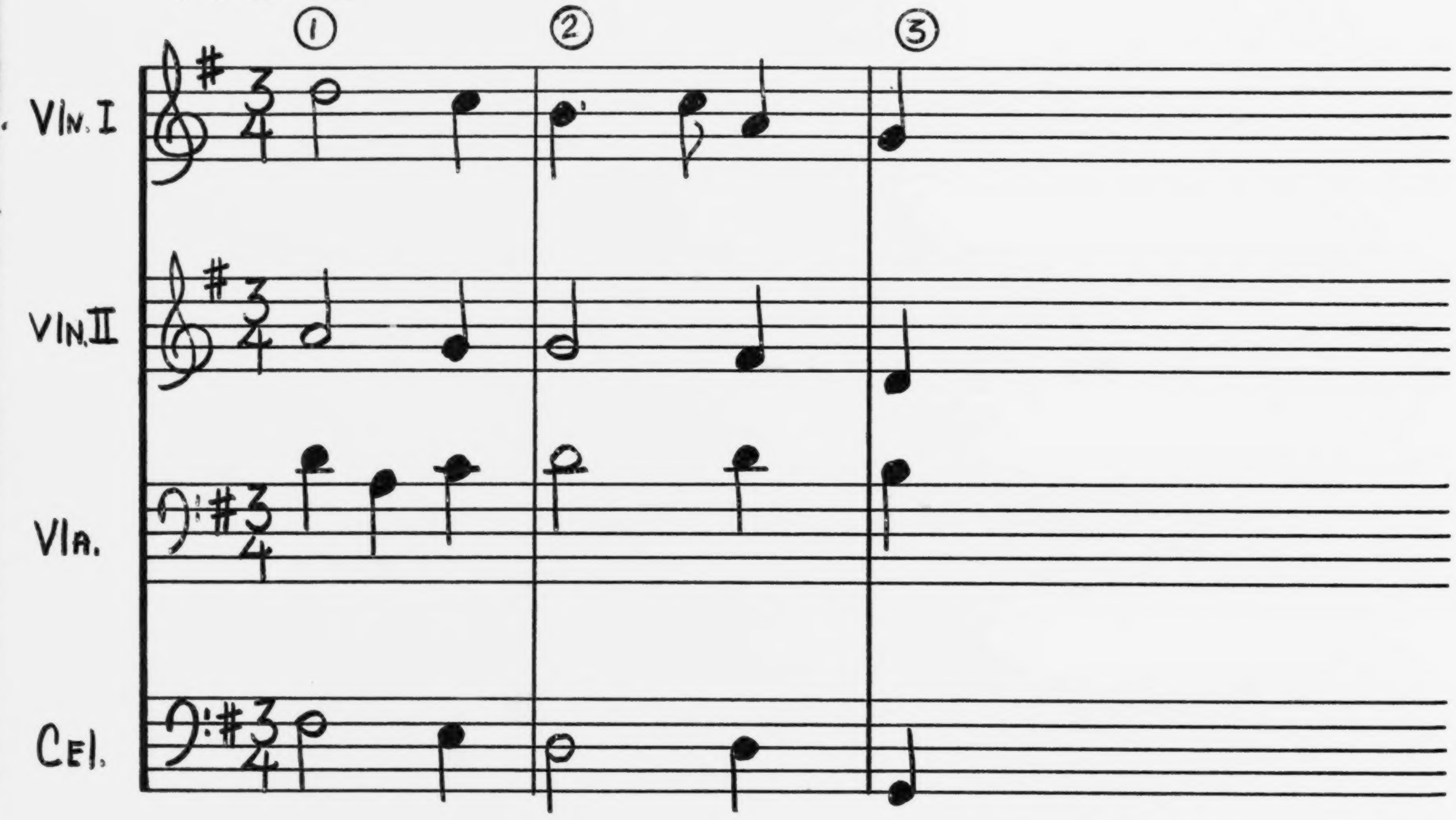
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 9



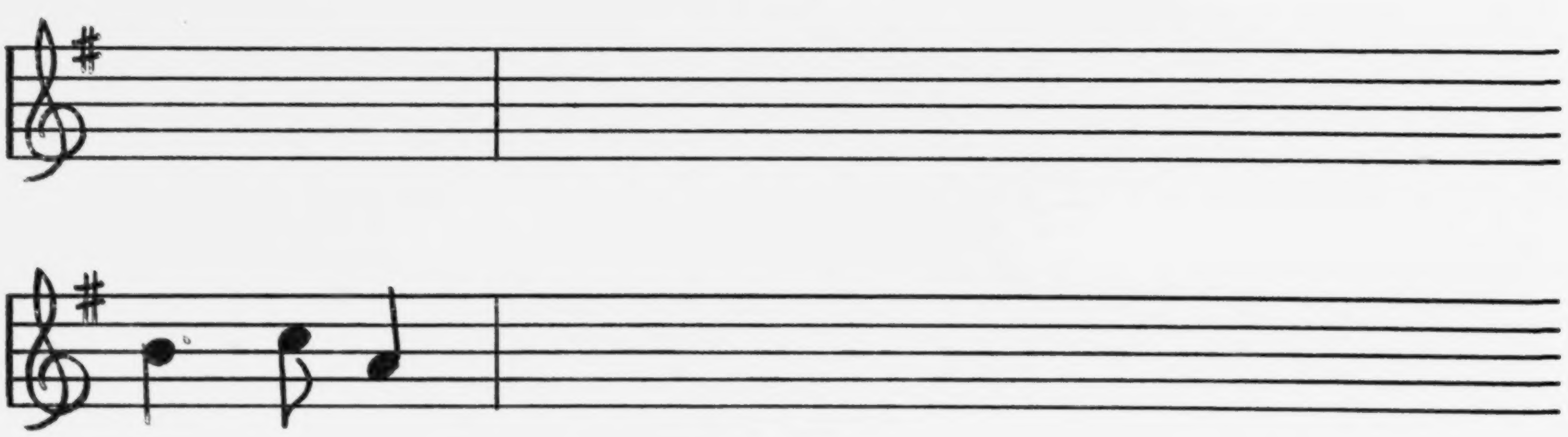
①
②
③
Vln. I
Vln. II
Vla.
Cel.

A. The error occurred in measure ______________.

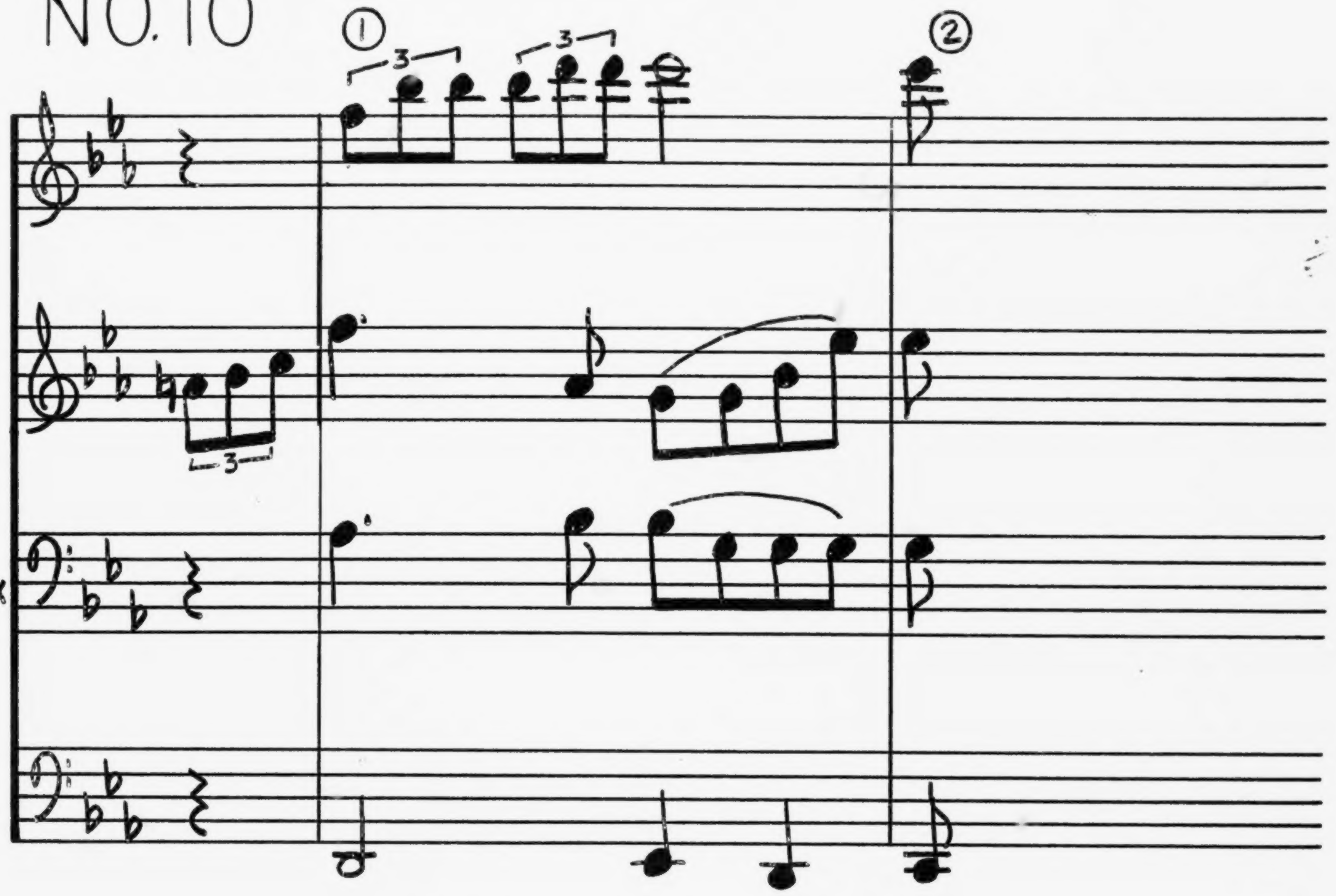
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 10



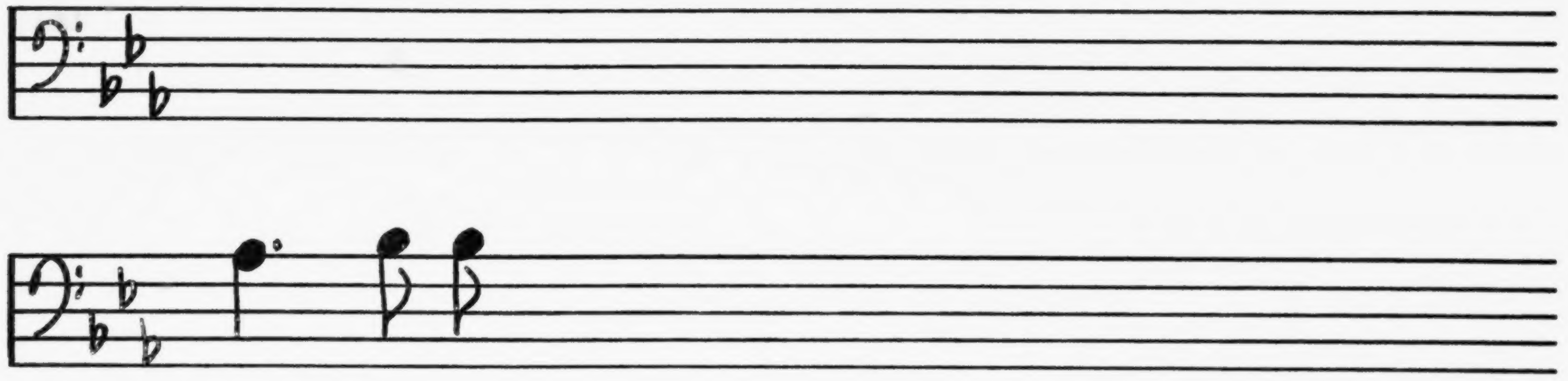
①
②
3
3
3
Fl.
Cl.
Ten. Sax
Bsn.

A. The error occurred in measure ______________.

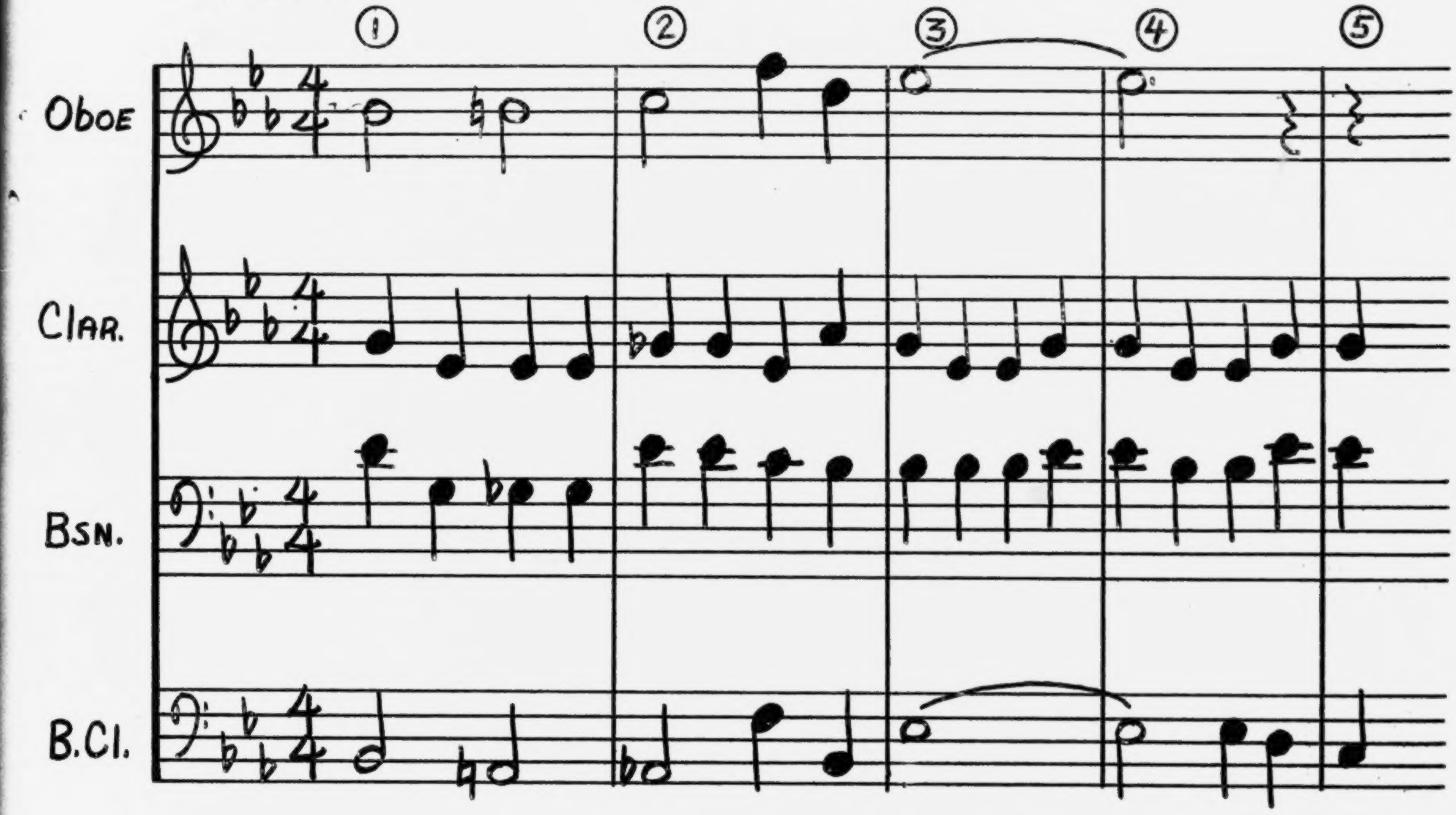
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 11

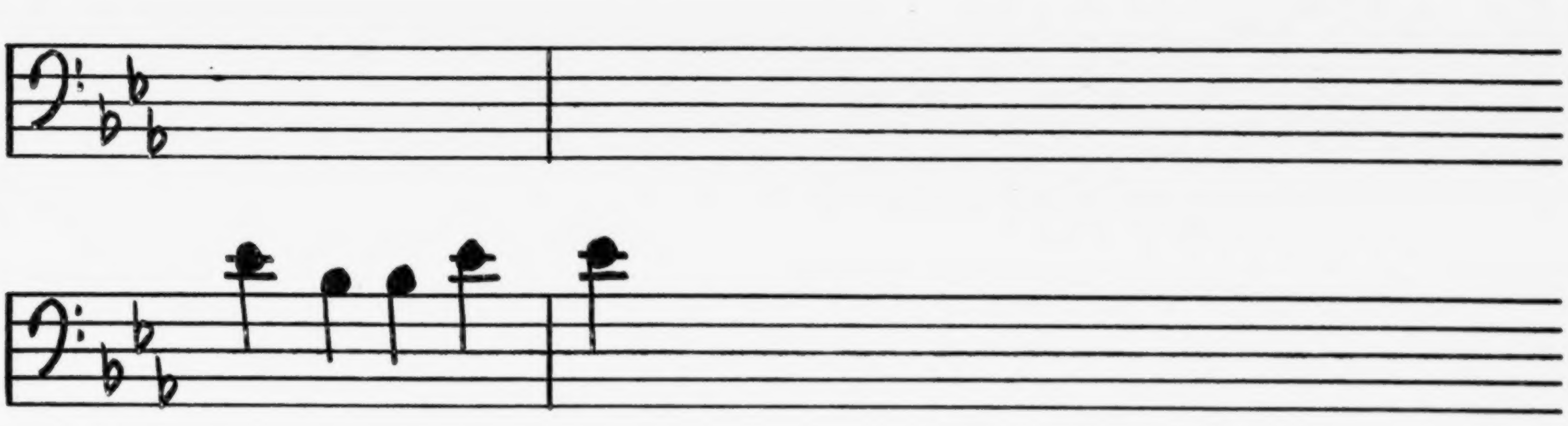

①
②
③
④
⑤
Oboe
Clar.
Bsn.
B.Cl.

A. The error occurred in measure ______________.

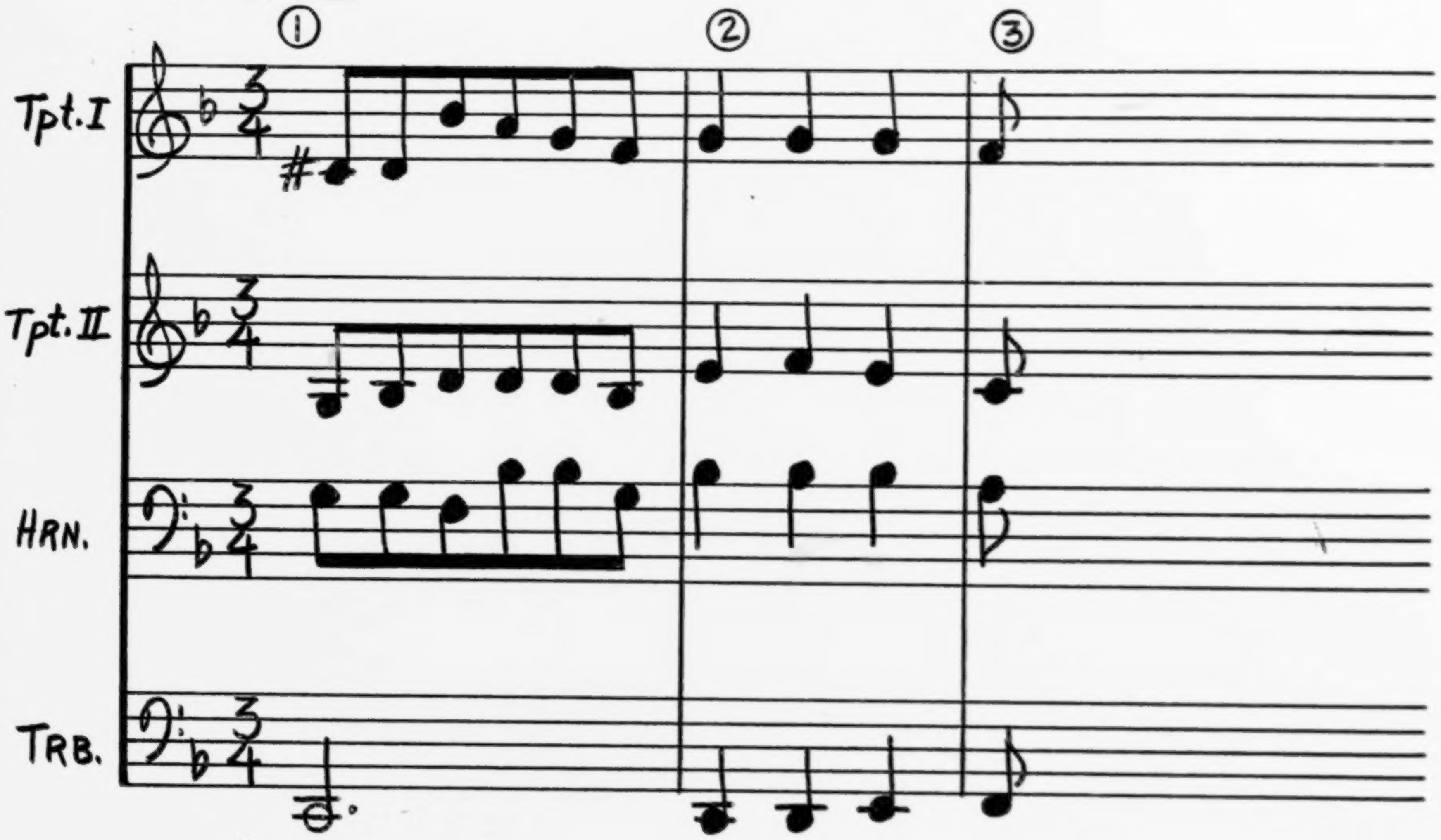
B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.



NO. 12


①
②
③
Tpt. I
Tpt. II
HRN.
TRB.

A. The error occurred in measure ______________.

B. It was an error in P R (circle one).

C. The error was made by ____________________.

D. The following fragment is as written. On the staff above it write it as played.